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NEWSPAPER

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

IN MUSIC NEWS



A&M Plans
Global Blitz
To Back New
Bryan Adams
Album

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JUNE 6, 1996

The WHITE Paper . . .

LATIN JAZZ & FUNKY ROLL: THE ALLURE OF THE BIG EASY'S FRENCHMEN STREET

Diverse Club Scene Spills Onto Sidewalks In The Land Of Dreams

■ BY TIMOTHY WHITE

The White Paper is an occasional feature column of analysis and opinion regarding music industry issues by Billboard's editor in chief.



NEW ORLEANS—Here comes the neighborhood. The velvety diverse crowd is in a tizzy, packed tight to join along the curbstones as it dips in ragged unison to the march-tempo clave of Coolbone Blues, a jazz and funk street band hammering out the erotic legato "zou-dou-zou, zou-dou-zou" rhythm that always summons Oshun and Shangé, the ancient Afro-Cuban deities of the

CAFE BRASIL

dance. The groove is a slightly hip-hop-reverent variant on the legendary drag-and-buzz of the second-line beat, a Latin-flavored percussive lilt that is the essence of the Crescent City's rhythmic sensibility. And the motley throng, an ethnic/eclectic interloach of the port city's populace, from neighborhood retirees and tipsy Tulane University students to thirtysix white, black, and Latin revelers of variable fashion sense and sexual focus, is united by the breezy force of the afterlunch cadence, which suddenly shifts into a shuffling esplanade and then a deep soul beat as the dancers near their approval.

Scam Cafe

Snug Harbor

It's just a whicker past midnight on May 2. As an uncomplicated queue of cars and pickup trucks struggles to inch its way through the human bottleneck on this narrow thoroughfare lying just beyond the French Quarter, one might blame the

(Continued on page 110)

Hot Latin Seasoning Heats Up City's Hippest Musical Hybrids

■ BY TIMOTHY WHITE

NEW ORLEANS—It's the first of two standing-room-only Cien de Mayo Festivals scheduled in the space of a weekend, and the urban panorama for the annual observance of Mexico's Battle of Puebla is a familiar maze of colored lights, mariachi players in *charro* (cowboy) costumes of em-broidered suits and sombreros, and vendors enjoying a panko truck from perching sons of passersby purchasing chicken fajitas and Corona beer.

This is not Mexico City's Garibaldi Square, however, and



THE DUANAS



LOS BARRIOS DEL MAR



ACOUSTIC SWATHES



CLUTTER PIE

in the writer of Latin dialects heard among spectators pressed against the edge of the portable stage for the night's entertainment, the greatest coherent response is reserved for the rumba flamenco salsa-mixed intricacies of a guitar and percussion ensemble led by a Bolivia-born singer, as well as the rollicking Tex-Mex-salted musical *través* of a five-piece rock band.

A casual observer from out of town, unaware that the New Orleans Jazz & Heritage Fest is strictly a daytime endeavor at the distant fairgrounds, might even mistake this

(Continued on page 110)

Arista's Smith Is Back With 'Gone'

■ BY MELINDA NEWMAN

NEW YORK—Patti Smith's influence has always outweighed



SMITH

her album sales, but with the June 18 release of "Gone Again," Arista

(Continued on page 111)

Pallas Rounds Up Crucial Conflict

■ BY J. R. REYNOLDS

LOS ANGELES—Pallas/Universal act Crucial Conflict embraces rural



CRUCIAL CONFLICT

lingo such as "barn," "hay," "giddy-up," and "rodeo." But hold on there.

(Continued on page 111)

BILLBOARD SPOTLIGHTS
R&B

SEE PAGE 27



Linda Ronstadt

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Production People

A BILLBOARD SPOTLIGHT

SEE PAGE 71

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mickey hart's mystery box

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Real-Time Audio Licens Radio Station Web Sites

■ BY CHUCK TAYLOR

As radio broadcasters continue to look for the best ways to utilize station World Wide Web sites on the Internet, they may see some.

Development over the last year of technology that allows for the online delivery of real-time audio brings to the forefront radio's ability to offer Web broadcasts the medium's most obvious and inherently valuable product: a station or network's own on-air programming.

On May 30, SW Networks began broadcasting its Classic FM nouveau classical format live over the company's Internet site. It is simultaneously offering its Smooth FM light jazz format, with plans unfolding over the coming weeks to introduce other SW audio programming online.

Like its broadcaster counterparts offering real-time audio over the Inter-

net, SW aims to make cyberspace a more desirable place for its format listeners and, eventually, a profitable one for the network. Equally important is the use of its site as a value-added marketing mechanism for special events and imagery.

"The reaction of our affiliates has been terrific. This is an exceptional marketing tool," says Susan Solomon, president of SW Networks. "It's also a wonderful way for potential affiliates to time in and get a sample of what the format was like."

Solomon adds that the network has always intended for its programming to be "delivery-systems neutral." We want entertaining programming to be adapted to whatever platform will reach the greatest number of people, whether that's satellite or over a personal computer.

(Continued on page 102)

Brunswick Digs Into Its Vaults To Release Vintage R&B On CD

■ BY IRV LUCHTMAN

NEW YORK—Brunswick Records, fresh off a fall year as a reactivated label, will continue mining its master vaults this summer with its "Summer Of Soul" promotion.

Since its rebirth in 1996, the historic label has brought to CD much R&B and blues luminaries as Jackie Wilson, the Young-Holt Unlimited, Louis Armstrong, and Count Basie, and has released a two-CD "Brunswick Years" collection.

Due this summer, beginning with a raft of reissues Tuesday (4), is a collection by the Chi-Lites, as well as albums by Gene Chandler, F. Bosé Walker, and the Artistics. And, in an unusual collection not culled from Brunswick master files, the label is releasing that day sessions made by the Jackson 5 for their first label, Steeltown Records, in 1967.

According to Paul Tarnopol, who created the label with his sister Mara, the Jacksons were signed to the Gary, Ind.-based label under a six-month contract before moving on to Motown Records. The 14 tracks on the Brunswick set, several of which were released as singles, include two recordings made when the group called itself Ripples & Waves Plus Michael. The album's title, "Pre-History—The Last Steeltown Recordings," is an apparent play on Michael Jackson's recent Sony album, "History: Past, Present And Future: Book I."

Another unusual release due this summer that strays far from the traditional Brunswick repertoire is an album called "Hollywood HIFI," consisting of 11 reissues of the label's recordings made years ago by such entertainers as Joe Pizzi, Robert Mioneau, Raquel Welch, Spike Stork, and the Blues, and Andy Quinn. Among the tracks is a novelty recording featuring the voice of John F. Kennedy intoning parts of his inaugural address while a sprightly musical number plays beneath.

Later this summer, Brunswick will segment its vaults with CDs featuring Little Thomas, the Young-Holt Unlimited live, and the Lost Generation, as well as with a 10-volume '70s dance collection.

Plans for early next year include greatest hits packages for Wilson, the Chi-Lites, and Tyrone Davis, among other R&B collections.

To veteran members of the trade, the name Tarnopol is closely associated with the Brunswick years, starting in 1957, when Nat Tarnopol, the father of Paul and Mara, joined the label as A&R chief. That was the year the late Bob Thiele signed Wilson, an unknown performer who, under Nat Tarnopol's guidance to manager become one of the great R&B and pop artists of the era.

Tarnopol joined Brunswick when it was a label owned by Decca Records. In later years, he was given full ownership of the company and gained full ownership as part of the 1987 settlement of his legal dispute with former owner MCA Inc., which acquired Decca Records in the early '80s. Tarnopol died in 1984 at 55.

In addition to the label and its treasure-trove of masters, Mara and Paul Tarnopol inherited the publishing operation that their father established before joining Brunswick. It operates today under the names TMIA (ASCAP) and TMIB (BMI).

While the Brunswick record company backs into the '30s, with a number of industry alliances and distribution outlets since then, Mara and Paul Tarnopol have not challenged ownership of masters that date back to that point through the '70s. Tarnopol can still choose releases from among thousands of masters.

"In ill health, my father stepped



MARA TARNOPOL

Navarre Stock Value Triples In Two-Week Run Internet Acquisition, Takeover Speculation Drive Boost

■ BY DON JEFFREY

NEW YORK—Music and multimedia distributor Navarre has been the target of stock speculators in the past few weeks who have tripled the value of its shares.

In the period from May 9-May 23, shares of the Minneapolis-based company soared 307% from \$9 to \$36.65. The last day of the run, Navarre de-

clared a two-for-one stock split, under which holders receive two shares for every one they own. On that day, Navarre's stock and company records for price and volume, as 1.7 million shares were traded, a volume 2,000% higher than average.

In the following days, the stock gradually declined, and at press time it closed at \$22.75 on Nasdaq's National Market listing, but that was still

twice as high as the pre-run record price of \$11.375. At 3.2 million shares, the company's market valuation was \$752.8 million.

The most recent news from the company was the acquisition of 50% of NetRadio Network, which transmits music over the World Wide Web portion of the Internet. Stocks related to the Internet have been hot in the past year. Navarre has an option to purchase an additional 20% of the cyber-network in two years.

Company chairman Eric Paulsen was vacationing at press time and unavailable for comment. CFO Charles Cheney did not return calls.

There has been speculation in investment circles that Navarre might be the target of a takeover, possibly by Metromedia International, billionaire John Kluge's entertainment company. Metromedia was planning to merge with another music distributor, Alliance Entertainment, but that deal fell apart last month because software

(Continued on page 10)



With Honors, Vincent Bourgeois, top left, proudly accepts the first Billboard Endowed Scholarship at the Berklee College of Music from its president, Lee Elot Berk. Awarded from a fund established last year by Billboard to celebrate its 100th anniversary and Berklee's 50th, the scholarship provides one year's full tuition to a qualified student in Berklee's performance division. Bourgeois, who was born in Bordeaux, France, has been studying jazz piano since age 9 and has performed with such jazz artists as Joe Henderson and Bill Evans. In addition to his musical ability, Bourgeois was selected for his academic achievements and significant on- and off-campus performances. Meanwhile, at the college's graduation ceremony, Berk, bottom center, presented honorary doctorate degrees to Pat LaBelle, left, and Pat Metheny, who delivered the commencement address. Metheny reminded students that while being a good musician takes a lifetime of hard work, it's equally important to have fun playing



Harvey Capitalizes On Ghost, Rich Kid Characters To Get Direct-To-Video Sequels

■ BY DON JEFFREY

NEW YORK—Harvey Entertainment, which has license rights to Casper the Friendly Ghost and Richie Rich, has cut a lucrative direct-to-home video deal for the movie sequels featuring those children's characters.

Saban Entertainment, the producer of the "Mighty Morphin Power Rangers" programs, will make the two live-action films, and 20th Century Fox Home Entertainment will distribute them worldwide to the video sell-through market.

The sequel to "Richie Rich" is expected to be released in the third quarter. The original Warner Bros. movie,

starring Macaulay Culkin, took in an estimated \$125 million in worldwide home video revenue.

The sequel to "Casper" is scheduled for a fourth-quarter release. The Universal film, released in 1996, booked \$325 million in worldwide video revenue. Estimated costs for the made-to-video sequel are \$10 million—\$12 million for production and \$10 million for marketing.

Under the terms of the deal, Saban will pay Harvey an upfront advance of \$3 million and 50% of gross profit. If "Casper" is not made by the end of 1997, Saban must pay Harvey a delay fee of \$20 million.

(Continued on page 10)

Motown Creates Imprints For Adult R&B, Soundtracks

■ BY DON JEFFREY

NEW YORK—Motown Records has formed two new labels—one for soundtracks and the other for adult R&B—that will be headed by Casandra Mills.

One of the imprints, Motown Soundtracks, is expected to release two albums this fall. The soundtrack to "Sleepers," a Barry Levinson film starring Robert De Niro, Brad Pitt, and Dustin Hoffman, will contain a mix of Motown catalog tunes and new songs. Boys II Men are expected to cut a track for the album and film. The other soundtrack—for "The Associate," directed by Donald Peirce and starring Whoopi Goldberg—will consist of Motown classics and remakes by current R&B artists of "popular female anthems," according to a label

(Continued on page 117)

'Metallicast' To Rock The Web

■ BY BRETT ATWOOD

LOS ANGELES—Metallica is planning to open up a private fan club that lets its globalists view the Internet. The hard rock act is teaming with Apple Computer Inc. for the ambitious June 10 release, which is likely to reach the largest Internet live-auction audience yet.

The event, tentatively dubbed "A Metallicast," will be physically attended by only about 500 members at the band's San Francisco headquarters. The event is being held in the style of the Lollapalooza tour June 27. However, thousands of Internet users will be able to tune into the private event on the World Wide Web at <http://live.apple.com> to hear

(Continued on page 100)



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charts

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A&M's Adams Returns To Rock With '18 Til I Die'

■ BY LARRY LEBLANC

TORONTO—With his first studio album in five years due Tuesday (6), Bryan Adams is in the midst of a whirlwind worldwide marketing blitz for the new A&M set, "18 Til I Die."

"I'm like a human pingpong ball," says the jet-lagged Adams. "My joints ache from the amount of radiation I've been bombarded with from flying recently."

Adams did two days of Canadian interviews in Vancouver in early May and then made promotional excursions to Hong Kong, Tokyo, and Hamburg before returning to London, where he lives.

To kick off the launch of the album in the U.S., the Canadian singer will be a guest on "Late Show With David Letterman" on Monday (5) and will appear the following day on "The Today Show."

"Burnout is our biggest problem,"

says Adams' longtime Vancouver-based manager, Bruce Allen. "The record was delivered late, so we've had to pile press on top of dates, and we've been building a new show."

Adams started the first 24-date leg



of an 18-month global tour in Nürnberg, Germany, May 25, and it ends in London July 27. "After London, we'll do some South American shows," says Allen. "We won't tour in the United States until October."

(Continued on page 82)

Import Airplay Boosts Sets From Squeeze, Finns '80s Staples Get New Life In U.S. At I.R.S., Discovery

■ BY CRAIG ROSEN

LOS ANGELES—In the 1980s, Squeeze and Crowded House were responsible for some of the best pure pop songs of the decade. Squeeze's "Tempest" and "Black Coffee In Bed" were modern rock staples, while Crowded House's "Don't Dream It's Over" was a No. 1 hit in 1987.

In spite of both acts' earlier successes, the latest albums by Squeeze and Neil Finn, the creative force behind Crowded House, almost didn't get released in America.

However, Squeeze's "Ridiculous," which was released in November by A&M Records in the U.K., will be issued in the U.S. by I.R.S. Records June 11.

"Finns Brothers," the first collaboration by Neil Finn and his brother Tim since Crowded House's 1991 album "Woodface," will be released in America by Discovery Records June 15. The album, originally titled simply "Finn," was released by EMI-owned labels in Europe, Australia, and New Zealand in October.

Coincidentally, the U.S. releases of the albums will come just before the release of greatest-hits packages by Crowded House and Squeeze.

Crowded House's "Recurring Dream" is set for a July 18 release by Capitol Records. The album features three new tracks, as well as the hits "Don't Dream It's Over" and "Some-



FINN (COURTESY)

thing So Strong." In the U.K., the album will be available in a limited-edition double pack that includes a disc of live performances.

Squeeze's new hit compilation, tentatively titled "The Pencilbox Collec-

tion" and due Aug. 20, is part of A&M's new Backlist series of reissues and compilations.

The belated releases of the new Squeeze and Finn albums in the U.S. come after tracks from both albums picked up airplay in the U.S. as imports. Triple-A KSCA (FM 101.5) Los Angeles began playing the Finn Brothers



From left, Chris Difford and Glenn Tilbrook of Squeeze.

ers' "Only Talking Sense" in December 1993, after morning personality Nicole Sanchez hooked up a copy of "Finn" on import. The station played the song repeatedly through the middle of March.

KSCA started playing Squeeze's "Electric Train" off an import in mid-March but looked off the track as the recipient of I.R.S., which obtained the rights to the album in the U.S.

Although KSCA doesn't regularly

(Continued on page 103)

Gabrielle Has 'More Time' On Charts With Go Beat Set

■ BY PAUL SEXTON

LONDON—How to follow a No. 1 debut single and Brit Award for best newcomer? Gabrielle's answer, three years on, is to achieve the U.K.'s longest-running airplay chart-topper ever.

The south London R&B/pop singer, who raced to prominence in Britain and internationally with her debut single, "Dremee," in 1993 and followed it with several other hits and the Brit Award, is the toast of the U.K. airwaves. Her Go Beat/Go! Discs single "Give Me A Little More Time" recently spent four weeks at the top of Music Monitor's Commercial Radio Top 40 Airplay chart; in its 14th week on that chart, it is still in the top 10.

Crucially, the support of the nation's commercial radio broadcasters and BBC Radio 1 brought about significant retail action for the born-filled, Stage-style track, which reached the top five on the U.S. sales chart and has spent 14 weeks in the top 40.

"It's rare in [the U.K.] chart today for a single to climb and linger around," says Andy Powell, singles buyer for retail chain HMV. "At the end of the day, it's a good, classic pop single."

Dylan, a mix of Anglie Plugging, who worked the recent radio, says: "There's a big rumour over here that singles last one week [on the chart]. This went in at No. 15, and six weeks later it was in the top five. It proves

that if you've got a great record and you bash away at it, you can make it real. It was just the right record for British radio."

Go! Discs marketing director (U.K.) Tony Crean, who says that U.S. sales of "Give Me A Little More Time" are approaching half a million, notes, "It was one of those real people's-choice records. Radio picked up on it gradually, and it became the biggest-ever airplay hit in this country. Now the plan is... we want there always to be a Gabrielle record on the radio, because she's one of those few artists with a distinctive enough voice and style and soul to be able to carry it off."

Crean adds that "Give Me A Little More Time" has been "a massive success all over Scandinavia, has inspired in Germany—we've gotten great support from MTV Europe and VH-1, and it's now looking really positive in Japan."

Even as that single continues to bubble out of commercial stations up and down the U.K., Gabrielle's second, self-titled album hit stores here May 28. The follow-up, "Forget About The World," due Monday (3) and featuring extra production by

Trevor Horn, is beginning to make its own airplay mark.

"It's slightly different; his production is very lavish," says Powell of the next single, "But I expect us to do very well with it."

The artist born Gabrielle Bobb 26 years ago has had an eventful time since her initial 1991-94 success, which included "Dremee" reaching the top 30 on Billboard's Hot 100 Singles chart. She became a mother and



GABRIELLE

had to endure some unwelcome publicity earlier this year, when her ex-boyfriend was allegedly involved in a murder. But the media's perception of Gabrielle matches her own: that she has emerged a stronger and more mature artist.

"I'm not as 'up myself' as I used to be," she says candidly. "Having the baby has made me more relaxed." Not to mention providing the inspiration for the track "Miracle" on the new album, which was produced chiefly by Gabrielle's London home crew, the BoSerious Boys.

Says Gabrielle, "It's the second album by a new artist, it's make or break, really. Everybody's looking at it even harder than before, but I don't really think that's too much.

We actually had fun making it."

"Miracle" is one of two tracks on the new album that comes from a San Francisco sojourn to work with hot producers Duff McKagan and Butch McGilroy. "They're fantastic; they put me at ease," says the singer. "I worked with many different people on this project, but they all made it sound like a Gabrielle album."

Her manager, Ferdy Unger-Hamilton, says that "Give Me A Little More Time" is a "grower—it took about three weeks in Britain to really kick in."

He notes that the single will be re-released in the U.S. in July or August, with the album to follow shortly afterward. He feels that Gabrielle will do well statewide because of the same perseverance that made Des'ree a U.K. R&B success story in America.

Meanwhile, Gabrielle has two major live, outdoor engagements to undertake at home, guesting with M People at their Aston Towers and Capital Palace Bowls shows on June 15 and 16, respectively.

"When I went to No. 1," says Gabrielle, "nothing can prepare you for that. When you're on that roller coaster, you can't be objective. It's pretty scary. There was a time while I wasn't doing anything when I was looking at the chart, thinking, 'Where will I fit in? Is there even room for me?' Now I don't worry about it so much."



Reaching New Heights. Kenny Wayne Shepherd poses with his Heatsseekers No. 1 7-inch, which commemorates "Lodestar Heatsseekers" (Giant/Warner Bros.) topping Heatsseekers for the third week May 11. Shepherd's third single, "Aberdeen," goes to mainstream rock and triple A radio Monday (2). Shepherd tours Europe with the Eagles Wednesday (5) through Aug. 4.

Marty Stuart Shows What He Does Best New MCA Nashville Set Makes Bid For Big Time

BY JIM BESSMAN

NEW YORK—Marty Stuart is, as usual, engaged in a number of projects, but the most pressing for him is to finally reach music's upper echelon with his new album.

"People are really rooting for him," says MCA Nashville chairman Bruce Hinton. "There's not a better-loved individual on Music Row, and when everybody's pulling for you, all things become possible."

The way Hinton and Stuart see it, the album "Honky Tonk's What I Do Best," which arrives June 18, has what it takes.

"There's no question that [the title track] first single is a home run," says Hinton, reporting initial radio and cassette response at radio to the song, which re-unites Stuart with past duet and touring cohort Travis Tritt.

"It's probably one of the best recordings I've done—the re-introduction of him and Travis on the first single was phenomenal," says Dave Kelly, EMI/Asylum director for country WSIX-FM Nashville. "It was definitely help re-establishing Marty as a major player in

country music."

Tritt appears in the track's video and in June will embark once again with Stuart on their 70-city Double Trouble tour.

"We didn't want to get back together



or until we had new music," says Stuart. "Then me and Travis and Paul Kennerly wrote 'Double Trouble' for Travis' new album and felt it was a pretty good tour title. We also missed each other and wanted to turn up the fun factor in country music."

As for the duet single, Stuart wrote it last year during a 24-hour bus ride between Milan and Madrid. "I knew I needed Travis on it," he says.

Stuart adds that he intentionally took his time writing material for the album and agrees with Hinton that it's one of his better works—definitely not the best. He contrasts it with his last studio effort, 1994's "Love And Luck."

"The year and a half between albums allowed me to back up and see what I'd accomplished and see what needed to be done," says Stuart. "Obviously, I still need a top-of-the-ladder thing, and this album's a straight run at that."

Produced by Tony Brown and Justin Niebank, the album has eight songs that Stuart wrote or co-wrote, including two apiece with Kostas and Kennerly. The latter's input, Stuart says, was surely missed on "Love And Luck," because Kennerly has collaborated on such Stuart staples as "Hillbilly Rock" and "Western Girl."

Other noteworthy cuts include his



(Continued on page 15)

DGC's Beck Battles His 'Loser' Image On 'Odelay'

BY CRAIG ROSEN

LOS ANGELES—With the June 18 worldwide release of "Odelay," DGC/Geffen Records hopes to convince the world that Beck is much more than a "Loser."

That song, which combined elements of folk with hip-hop and an undeniably catchy chorus sung partially in Spanish, made Beck one of the most exciting new artists to emerge from the Los Angeles music scene in recent years.

"Loser," originally released in March 1993 on the independent Bagdog Records and later included on Beck's DGC debut, "Mellow Gold," went on to top Billboard's Modern Rock Tracks chart for five weeks.

Although "Beerscan," the second track released from "Mellow Gold,"

stalled at No. 27 on the Modern Rock Tracks chart, the album went on to sell more than 848,000 copies, according to SoundScan, thanks largely to the success of "Loser."

Robert Smith, Geffen head of marketing (U.S.), says, "Loser" was one of those singles that comes out once every 10 years. In some ways, it overshadows



other things about Beck, but a single like that is a great way to launch an artist.

Beck is known around the world because of "Loser," but we do have to deal with that post-'Loser' effect.

To accomplish that, Geffen will pick up where it left off with "Mellow Gold" and work on "establishing his deep, prelie, and ever-changing art as Beck with 'Odelay,'" Smith says.

So far, advance word on the album is positive at radio and retail. Modern rock KEDGE (the Edge) Dallas music director Jay Michaels says the station

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Anita Baker Suing Her Former Manager, Lawyer, And Publisher

BY J.R. REYNOLDS

LOS ANGELES—Elektra artist Anita Baker has filed a breach-of-contract cross-complaint against her manager Sherwin Bash, former attorney David Braun, and Randy Bash, who administered Baker's music catalog through Hit Heart Music.

The music publisher is also named in the suit, as is music print giant Warner Bros. Publications.

The action, which was filed May 14 in Los Angeles Superior Court, alleges fraud and deceit, breach of fiduciary duty, breach of contract,

defamation and slander, intentional infliction of emotional distress, civil conspiracy, and attorney malpractice.

Braun describes the charges as "baseless and malicious." Sherwin Bash declined to comment; Randy Bash could not be reached for comment by press time.

The action stems from a default judgment filed by Sherwin Bash against Baker in February for \$6 million in damages, bank royalties, unpaid commissions, other revenue, sources, and court costs. Baker's suit

(Continued on page 15)

HighTone's Watson Targets Truckers

BY CHET FLIPPO

NASHVILLE—In a creative form of niche touring, Texas country singer Dale Watson is embarking on a five-month truck-stop tour across the U.S. to benefit the National Center for Missing and Exploited Children.

"We're going where his audience is," says Watson's manager, Mike Crowley. "He belongs there. He is AM country."

Watson says the truck-stop idea came about through a quest for compatible venues. "Since today's country

music has kind of kicked out my kind of country music, our audience is college and indie truckers, the beer-joint audiences," he says.

"It's kind of niche," he adds. "Our audience is 18 to 25 and about 40 and up. That group in between—any age, 35—is into the

boot-scootin' country, whatever CMT and top 40 radio is pushing. But I'm so country that no one's considered alternative country. We have to find new and inventive ways to find our audiences."

Crowley says the tour will effectively reach both audiences: truck stops in the afternoon and rock'n'roll venues at night. "We'll go from playing on a finished truck for his core audience in

the afternoon to the kids with orange hair and nose rings in rock clubs at night."

Crowley says he had been considering the idea of a truck-stop tour when he literally presented itself to him. In support of his current HighTone album, "Bluesed Or Damned," which has a fair share of trucker songs on it, Watson went on the "Road Gang Radio Network," the Nashville-based all-night truckers radio show that originates at WLAC here and is beamed by satellite to five other 50,000-watt stations that cover the nation: WKKB Buffalo, N.Y., WWL New Orleans, KABC Waterbury, Conn., KRVN Leighton, Neb., and KSL Salt Lake City.

"Road Gang" GM Mike McIntyre (Continued on page 120)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Sony Music Entertainment in New York promotes Beth S. Adler and Ann C. Sweeney to VP/senior counsel. They were both senior counsel.

Neil Foster is named VP of finance and administrative affairs for RCA Records in New York. He was VP, worldwide financial reporting, for BMG Entertainment.

Lori L. Lambert is promoted to senior director of marketing for Epic Records in New York. She was director of marketing.

A&M Records in Hollywood, Calif., appoints Beverly Pitts national director of urban promotion and promotes Bob Garcia to director of product development. They were, respectively, national field director for Scotti Bros. and director of marketing and catalog development.

Sharon Washington is promoted to director of black-music media relations for Atlantic Records in New



ADLER SWEENEY

York. She was manager of black-music media relations. Angel Records in New York names Amy Bilbija director of product management and business affairs and promotes Angela Massella to production director. Robert Abriglia to associate director of creative services. Nancy Knott to senior A&R coordinator. Zach Hasekoppel to associate product manager/artist relations, and Jessica Novot to staff designer. They were, respectively, staff attorney in the market regulatory division of



FOSTER LAMBERT

the U.S. Securities and Exchange Commission, new-release production manager, manager of creative services, executive assistant to the senior VP of A&R, administrative assistant to the president, and graphic designer. Kathi R. Moore is named national director of black-music promotion for Crime Records in New York. She was national director of urban promotion for RCA Records. Revolution Records in Beverly Hills, Calif., names Gary Poole head of album and rock radio promotion



PITTS GARCIA

and Gary Richards head of alternative radio promotion. They were, respectively, director of national rock, alternative, and triple-A promotion at Discovery Records and manager of God Lives Underwater, a position he retains. Mike Rapp is promoted to VP of marketing and creative services for Bonanz Records in Nashville. He was director of creative services. Stacy Myerowitz is named VP of A&R and artist development at Paradigm Music Entertainment in New York. She was a producer with the



WASHINGTON BILBIA

Semaphore Entertainment Group. Anita Records in New York promotes Jim Powers to manager of promotional product and Cecilia Paganini to mainstream marketing manager. They were, respectively, associate manager and sales coordinator. RELATED FEELINGS. Vinny Cinquemani is promoted to president of the agency division of S.J. Feldman & Associates in Toronto. He was VP of artist relations.

Artists & Music

Melvins Poised For Sweeping Success Lollapalooza, Radio Key For Mammoth Act

■ BY DAVID SPRAGUE

NEW YORK—It's not often that a band can get a fresh start on a new label without actually leaving home, but that's exactly what the Melvins hope to do with "Stag," which will be released on Mammoth/Atlantic July 16.

"At first it looked like we were getting pawned off on a side label, but it didn't take long for me to see that we were going to be in a better situation," says Melvins guitarist Buzz Osborne, whose band released its last two albums, "Stoner Witch" and "Houdini," on Atlantic proper. "Atlantic puts out about 3,000 records a week, and there were people who dug us there, but as Mammoth, we're genuinely a big deal."

Mammoth president Jay Fairies echoes Osborne's sentiments. Fairies says that the band moved to the label after discussions he had with Melvins manager David Lefkowitz.

"This is a record that could benefit from having a little more care, a little more focus," says Fairies, who also serves as an A&R VP at Atlantic. "We want to create an environment where Buzz is totally comfortable and where we can build on their fan base—which I believe we can double."

Fairies says the band's last release,



MELVINS

"Stoner Witch," sold approximately 50,000 units, with particularly strong sales in New York and Seattle, markets in which the label will concentrate its efforts for the new release.

"Stag," the band's seventh album, will be released concurrently on EastWest Germany. In keeping with its tradition of using what Fairies calls "the most appropriate indie in each territory," the label will release "Stag" in conjunction with Attic in Canada, Polystar in Japan, and Moch' in Australia.

"They'll be touring in quite a number of territories, but Buzz is committed to doing three American tours before the end of the year," says Fairies. The Melvins will set that plan in motion in mid-July, when they take over the headlining spot on Lollapalooza's second stage for the festi-

val's final 13 dates.

Osbourne, a native of Aberdeen, Wash., founded the Melvins in the mid-'80s. The sludgy riffing that issued from early releases, such as 1987's "Gzayr Pwrth Trestrawen" and the following year's "Omni," cemented the band's reputation for off-the-periodical-scale heaviness—a characteristic still present in the Melvins' physically punishing live shows.

"I've always been fascinated with power in general," says Osbourne. "People always bring up the Black Sabbath comparison, but I never wanted to be that obvious. I was more influenced by bands like Flitper and Swans, especially around the time they did 'Lapping a Slave.' You can put the needle down anywhere on that album, and it sounds exactly the same, which blew me away."

(Continued on page 23)



That Mona Lisa Smile. Members of RCA Records band 1000 Mona Lisa present label executives with the original artwork from their debut album, "New Disense." Shown, from left, are band members Rocco Baldovini and Armando Pracco; RCA Records president Bob Janowitz; RCA staff producer/AR executive Brian Molloy; band member Gianni Navarra; RCA VP of artist development Hugh Smith; and band manager Larry Whittle.

Garth Brooks: Nashville's Industry Enigma Charts His Own Course

Broken paths are for better or no.

—Erie Johnston

FLASH BACK to August 1992. Garth Brooks is on a whirlwind promotional tour for "Beyond the Season," a Christmas album that will benefit First Step Children. An exhausted Brooks, who is visiting eight cities in three days, is conducting his last interview of the day in New York. A reporter asks him when he started registering in hotels under a false name. He believes it was in 1990, after his 1989 self-titled debut was certified gold for sales of 500,000 units. Brooks slowly turns his head and—in a voice soft with wonder and disbelief, as if he hadn't done the math until that very moment—says, "I've sold another 20 million since then."



by Melinda Newman



littered with artists who were screwed out of every cent they made because they focused only on their art.

Of course, the problem comes when an artist allows the business to distract him from his music. And by Brooks' own admission, that has happened plenty of times. Perhaps that is why he's now on an extended tour. Night after night, for the next three years, he'll have a constant reminder of why he does what he does. The industry may be counting record sales, but the key to Brooks is his great live show. Brooks' unashamedly craves being in front of an audience. He can say all he wants about retiring (and he has), selflessly as much as people seem to think he has, but it's apparent to anyone who has seen Brooks perform that he is addicted to being onstage. In a recent show in Birmingham, Ala., the jolting audience was screaming so loud that for a great deal of the time it was impossible to hear Brooks sing. But even those who were hoarse from yelling clearly understood that the person having the most fun that evening was the man onstage.

At this rate, Brooks, who started his tour in March, will play to nearly 4 million people before the year is out. Given how driven he is, it's not surprising that Brooks uses an automotive analogy to describe how he feels at this point in his career: "I don't feel like I'm fighting myself as much. For the first time, I feel like I don't have to worry about the car door coming open. I don't have to worry about the roof blowing off. I feel like I've got both hands on the steering wheel, and all I'm doing is just driving, and it's great!"

But don't believe that he is content to just enjoy the ride. The more he accomplishes, the more Brooks is spurred on to go; how fast he can go. "I don't know what this machine can do, but I have already checked me [with what it has done]," he says. "But now that I have seen the starting point, then I want to see what it can do. So, like all things, and this is probably bad on my part, I'm going to push, push, push. Let's find out what can happen."

Epic's emmett swimming Laps Up Praise From 'Arlington To Boston'

■ BY JIM BESSMAN

NEW YORK—Much of the story behind tour-happy quartet emmett swimming is summarized in the title of the Fairfax, Va.-based band's Epic Records release "Arlington To Boston," due July 16.

"A lot of the songs on it are about traveling, since we were on the road so much last year," says Todd Watts, vocalist/guitarist/songwriter for the band, which won four major Washington Area Music Awards. Wammie Awards following Epic's release last October of a remastered and expanded version of its indie album "Wake."

"Also, 'Arlington and Boston' are the first and last songs," continues Watts, "and 'Arlington' is probably one of our more rocking songs,



emmett swimming

while 'Boston' is one of our more melodic tunes." So it works on a few different levels.

The band's name is also revealing. "It's the name of a song I wrote a long time ago about Emmett Till, the black kid who was murdered in Mississippi in the late '50s for whistling at a white woman," Watts says. Till's body was thrown into a nearby

(Continued on following page)

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Artists & Music

ANITA BAKER SUES FORMER MANAGER, LAWYER, PUBLISHER

(Continued from page 12)

asko for an accounting of monies collected by Bush in her behalf.

"I won the default, and this all just boils down to what's happened to artist monies, many years ago," says Baker. "Management firms and large labels don't pay you. [Bush] thinks he should live off me the rest of my life. I hope for a total victory."

Baker's attorney, Gerard P. Fox, says the Grammy-winning artist is frustrated that she was not properly represented and kept informed of her business affairs.

"Anita Baker is very disappointed and discouraged by the manner in which those persons who are responsible for the management, guidance, and execution of her career carried out their responsibilities," says Fox. "In her view, they left her business affairs and career in disarray. She is filing this litigation to address a number of important issues with hope that she can eventually put this behind her and go forward."

Warner Bros. Publications was also named in the suit, however, Fox regards Baker's complaint against the company as "straightforward" and says the vocalist has no malice toward the company. According to Fox, Warner Bros. Publications was duped into an agreement with Baker in or about Au-

gust 1994 via a deal made by Randy Bush and Braun for a certain print agreement for the artist's musical compositions.

"She's merely seeking a declaratory release [from a contract] because she never signed, nor authorized, nor was aware of any agreement to distribute printed versions of her songs via songbooks," Fox says.

The current wave of Baker-related litigation comes on the heels of a suit that Elektra filed to uphold the validity of Baker's recording contract (Billboard, Dec. 23, 1995), which she was seeking to break.

The suit was voluntarily dismissed by Elektra earlier this year.

According to Fox, Sherwin Bush conducted business with Elektra and other concerns, such as Big Heart Music, that was not in the best interest of Baker.

The suit follows another action against Sherwin Bush that was filed before the labor commissioner of California in May 2 that alleges that BNB Associates acted as a talent agent for Baker without being licensed in that state.

According to the action, Baker entered into a five-year personal management agreement with BNB Associates at a commission rate of 10% in 1983 and again in 1986, with an option that the agreement could be terminated within three years, which Baker did in 1991.

However, Baker agreed to retain BNB on an "as needed" basis at a commission rate of 10% and to not disclose to the public the dissolution of BNB's relationship as Baker's full-time manager, the action continues.

On Dec. 18, 1994, Baker formally advised Bush that their management relationship was terminated, the suit continues.

According to the suit, which includes original letters of agreement as exhibits, BNB says that it would not render services as an "artist manager" and "shall not procure employment" for Baker, which the artist alleges the company in fact did, without license, thereby violating her contracts with BNB.

As a result, Baker contends that her agreements with BNB are unenforceable and that claims on existing and future commissions, royalties, or other sums arising from previous contracts be voided.

Baker's suit also claims that Bush and BNB, Randy Bush and Big Heart Music, and Braun and his law firm "knowingly and willfully conspired and agreed among themselves to further their own self-interest at Baker's expense and to allow for the creation of monies belonging to Baker."

In addition, "Each of these cross-defendants failed to act in Baker's best interests, and each breached various duties owing Baker," the suit says.

How quickly can you find the answers to questions like these?

What album features Bruce Springsteen as guest vocalist?

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Which vocalists appear on Phillip Glass' "Songs from Liquid Days"?

How many of Dizzy Gillespie's albums are currently being distributed?

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MARTY STUART SHOWS WHAT HE DOES BEST

(Continued from page 12)

original "The Mississippi Mudcat And Sister Cheryl Crow" and "Sweet Love," an adaptation of a Del Shannon demo. It says, "I'm really called 'Cheap Love.'"

"But that was such a negative thing that I turned it around and renamed it." Altogether, Hinton says, the album is several singles with the first potential single—the tour—setting up the first phase of the promotional campaign. "They're hitting about 70 cities through most of the rest of the year," he says, "and we'll bring intense marketing and advertising market by market to really get it out in front of the accounts."

Early retail resession is promising. "The album is going to energize Marty's career," says Lee Garrett, VP of buying and merchandising for the 885-store Camelot Music chain. "He's had a couple of his biggest hits when he's teamed with Little Trini, so it should get off to a real good start. He's one of these artists with a very fanatical core base of followers, so we'll want to make sure it's positioned correctly at release and easy to find. Beyond that, it's wide and we see

where to go with each single—but we'll make sure there's plenty of goods in the marketplaces. I can tell you that."

Several other titles are in the works. Hinton says, including a cross-promotion with Martin guitars, which is issuing a limited-edition Marty Stuart guitar. He will join Gene Autry and Eric Clapton in the pantheon of Martin musicians, and MCA plans contests and giveaways in conjunction with the release of the instrument. As radio, a national contest with the syndicated show "Country's Most Wanted" will award winners a trip to Nashville to see a Stuart showpiece.

The label will also capitalize on Stuart's heightened visibility with the June airing of TBS' "America's Music: The Route of Country," a three-part documentary in which Stuart is featured. Hinton says MCA will take out spots in conjunction with three "Marty Party" TNN specials and that a tie-in with Delta Airlines' in-flight radio programming is set for June and July. Other print and radio awards are being explored, and Hinton expects major promotional involvement with a Fortune 500 company.

"He's such a fabulous ambassador for country music," says Hinton. "I saw him speak at a [Country Music Ass'n.] thing in Dublin and at a First Amendment Foundation event here in New York City. He's got a great sense of humor and he's not afraid to speak his mind. He's about three minutes away from major stardom."

Other projects Stuart is pursuing include presenting a "Treasure of Hank Williams" exhibit in the Country Music Hall of Fame in September. Most of the artifacts are from Stuart's private collection. Hinton notes, adding that the exhibit will anchor phase toward the new

album's campaign.

"I thought a number of Hank items last year," says Stuart, "including the song manuscripts for 'You Don't Hear' and 'I Saw The Light.' So I hung around the Hank Williams vibe as a songwriter before I got into this record and spent a lot of time with these lyrics and their magic. It felt like Hank was along for this ride."

Stuart is also producing Connie Smith's album for Warner Bros. In conjunction with Brown, he's launching the first seminar for the Hard Rock Cafe Grammy Careers Program, an education outreach program to expose high school students to careers in the music industry.

Stuart is managed by Bonnie Garner Management and booked by the William Morris Agency; his songs are published by Marty Party Music, administered by Warner-Tamarene Publishing Corp.

HARVEY CAPITALIZES

(Continued from page 6)

"This represents the most exciting entertainment revenue opportunity for the company," says a company spokesman.

In 1986, Harvey posted a net profit of \$853,000 on \$8 million in revenue. In the first quarter of 1996, it reported a profit of \$474,000 on revenue of \$2.2 million, compared with earnings of \$850,000 on \$2.1 million in revenue the year before.

MCA's Universal Pictures and Time Warner's Warner Bros. Pictures have the rights for Casper and Richie Rich theatrical film sequels but not for direct-to-video productions.

UPCOMING

Billboard



REGGAE SPOTLIGHT

Issue Date: July 6

Ad Close: June 11

Billboard's July 6th issue celebrates reggae music. Billboard correspondent Elena Oumano reports on the new singing trend prevalent in the genre by examining the return of Rastafarian themes, the ever-growing popularity of Bob Marley's music and the DJ's who are now unveiling singing voices. Also to be included is coverage of the annual music festivals - Sunsplash, Sunfest, Sting, etc. and the expanding intersection of hip-hop and reggae.

Contact:

Balford Henry
809-923-8440
Ken Piotrowski
212-536-5223



PRE-VSDA/VIDEO PERSON OF THE YEAR

Issue Date: July 6

Ad Close: June 11

Billboard's Pre-VSDA special section salutes Joe Pagano, Billboard's Video Person of the Year. The July 6 Issue features an exclusive interview with the home-video buyer for the Best Buy chain, tracing the accomplishments that led up to this award. Also, Eileen Fitzpatrick reports on mass merchants and their role in home-video sales.

Contact:

Jodie Francisco
213-525-2304



VSDA

Issue Date: July 13

Ad Close: June 18

Let the good times reel... Billboard's July 13 VSDA issue is the ultimate video info source. Eileen Fitzpatrick provides a user-friendly guide to video related hotspots in LA + a story on the site where Quentin T. got his start. A special look at the industry: is VSDA's official line what's really going on? Chris MacGowen spills the beans on the imminent debut of DVD. Also, an overview of the Japanese and UK vid markets. Plus a day-and-time rundown of events planned for this year's confab. And of course Billboard's regular coverage of home video, charts and all.

Contact:

Jodie Francisco
213-525-2304



TAPE DUPLICATION

Issue Date: July 13

Ad Close: June 18

Billboard's July 13 issue features our annual spotlight on Tape Duplication. Paul Varna provides an in-depth look at the overall audio and video tape duplication market. Other topics include: Mike Farinella's report on professional tape in analog recording, Steve Trainman's examination of tape as an audio end video storage medium and Debbie Galante Block's review of the effect year-round sell-through video has had on the video duplication business.

Contact:

Ken Karp
212-536-5017

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SPAIN

Issue Date: July 20

Ad Close: May 31

In an age of cultural diversity, Billboard's July 20th issue will focus on the role of the Spanish sound and their artists impact on pop culture, Spanish rock and the status of emerging Latin acts. The Spotlight will also provide an at-a-glance guide to key radio outlets in Spain, their audience and formats. Also, a focus on Barcelona-based dance labels, Spain's music publishers end this exciting growth market!

Contact:

Christine Chinetti
44-171-323-6686



JAZZ

Issue Date: July 27

Ad Close: July 2

Billboard puts the spotlight on jazz in our July 27th annual review of this music market. Jazz Editor Jim Macrie sums up the current state of jazz by examining its emerging trends and key issues. Other features explore foreign licensing avenues, International reach, gigs at retail as a marketing trend and year-to-date recaps of both Jazz and Contemporary Jazz charts.

Contact:

Pat Rod Jennings
212-536-5138



LATIN MUSIC BUYER'S GUIDE

Publication Date:
August 7

Ad Close: June 17

In its fifth year, Billboard's International Latin Music Buyer's Guide is consulted on a daily basis by thousands of prospective buyers when making important decisions. The directory consists of listings from 18 countries in 20 categories, including artists, managers, music publishers, etc. The International Latin Music Buyer's Guide is distributed to the heavyweights within and around the Latin music community, including record labels, retailers, wholesalers/distributors, managers, agents, and promoters.

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Saveage Team. Key Fingers, left, who produced six tracks on RCA artist Chrentay Savage's "I Will Survive (Don't M'f My Way)," sits with the vocalist during the remix of the title track, her current single.

A+ Is A Perfect Score For Kedar Young Rapper's Debut Has Social Message

■ BY TRACY HOPKINS

NEW YORK—In an era where, for most rappers, "keepin' it real" means "tellin' it like it is," 13-year-old A+ is taking a more socially aware approach on "The Latek Key Child," his debut set.

Through his album, which will drop July 31 on Kedar Entertainment/Universal, A+ wants to be a big brother to other latch-key kids. "There are a lot of kids out there who raise themselves, and those are the kids who end up selling drugs, doing stick-ups, and in jail," he says.

"With my album, I wanna grab all the latch-key kids and bring them in. I want to let them know that when I don't have to live like that," A+ continues.

"Everyone has a talent, and everyone has a future."

Just as A+, who is Kedar Entertainment's debut act, hopes to be a mentor for his fans, label president Clinton Cedar Mensenburg has become his role model, he says.

Mensenburg, who manages platinum-selling EMI artist D'Angelo, says that in order to focus on his music career, A+ won't begin high school in the fall. However, Kedar Entertainment will provide the eighth-grader with full-time tuition.

Despite the success of young rap acts, such as Kris Kross, De Youngstarz, and Shyheim, A+ will not be marketed as a pre-adolescent novelty act, according to Mensenburg. Rather, label executives say, A+ is "right skills" as a rapper and his ear for production will be what establish him as a credible artist.

"His name means that he's striving for perfection, and he's not really talking about the same things as other young rappers," Mensenburg says. "Yes, he comes from the projects, but he's not rapping about situations that older people will doubt because he's such a young guy."

A+ is likely to "wreck" the microphone has already gained him the respect of seasoned rappers, such as Q-Tip from A Tribe Called Quest, Prodigy from Mobb Deep, and AZ, all of whom perform on "The Latek Key Child."

A+, whose real name is Andre Levins, has always been a "trap find," but he initially applied to be a professional football player. However, after mimicking such rap acts as Onyx and Leaders of The New School in local talent shows and winning a Def Jam-sponsored national talent competition in 1996, the Hempstead, N.Y., native decided to pursue a hip-hop career.

"The difference between A+ and some of the other young rappers is that he will be able to rap in the ghetto, as well as perform at an ambassador's home," says Mensenburg. "He has the skills to adapt and articulate."

"All I See" is the second, Red Bull-based first single, showcases A+ as a rhymer, "Method Man Jr." delivery. The single was serviced to radio Monday (6) and will arrive at retail June 18. The song's video, which was sent to the Box and BET in early May, depicts A+ rapping at an 18-and-over house party.

The overall marketing plan for A+ is to break the artist among hip consumers who have their ears to the street. "We wanted to push the video ahead first to get the kids in our target audience of 8-18 interested," Mensenburg says.

The label's plan then calls for street-team distribution of promotional white-label singles to mix shows and college stations prior to the radio and retail release date.

Mensenburg says "All I See" was selected as the first single because of its radio-friendly appeal. However, while the single begins to build, the label will begin servicing some of the album's edgier tracks to the hip-hop underground. "From A To Z," which features a duet between A+ and AZ, and "Quinto," featuring Prodigy, are examples of tracks that the label hopes will step into the psyches of tastemaking rap fans.

To aid in gaining street appeal for A+, as well as other Kedar Entertainment acts, the label distributed sampler cassettes at this year's Soul Train Awards in Los Angeles. Howard University's annual hip-hop conference in Washington, D.C., and Freshkitt, the annual spring-break college getaway celebration in Atlanta.

Because the artist's stage name evokes academic images, the label issued promotional stickers to radio and media outlets in May that resembled the front cover of grade school composition notebooks.

(Continued on page 37)

How Low Can You Stoop? Just Ask 2Pac; Clinton Could Give Nod To Black Music Month

ENOUGH IS ENOUGH: 2Pac's "Hit 'Em Up," a horrendous track in which the artist savagely attacks numerous East Coast hip-hop artists, illustrates his true colors in no uncertain terms.

The song, which was released on vinyl by Death Row as the B-side to the single "How Do You Want It," especially assaults rapper the Notorious B.I.G., for allegedly orchestrating the vicious attempt on 2Pac's life outside a Manhattan recording studio in 1994.

2Pac is one of rap's most charismatic and creative artists, and like other observers, I have watched with great interest his tempestuous entertainment career. Like some well-wishers, I hoped that his remorseful and positive comments in various magazine interviews while he served prison time for a rape conviction were signs that 2Pac was trading in his thuggish persona in favor of a more benevolent one.

But, like the mythical figure Icarus, who, despite warnings, soared too close to the sun with wax-fueled wings and perished, the talented recording artist/actor is doomed to eventually fall.

I sympathize with any person who has been wronged, especially in the exceedingly violent manner in which 2Pac was assaulted that New York night, when he was shot five times. However, to fan the flames of hatred with self-destructive behavior that inevitably affects an entire black culture's psyche is repugnant and unacceptable.

2Pac's hate-filled brawls on "Hit 'Em Up," a track that is not on his current album, only reinforces damaging false perceptions of hip-hop and reaffirms uninformed zealots, such as C. DeLores Tucker, to do increased harm to those reality rappers who constructively serve as true "ghetto CNN correspondents."

This leads to the question of why black radio would play such a destructive song. It's obscene that stations have apparently become so wrapped up in generating ratings and hip repertoires that they would air such audio garbage.

Whatever happened to the sense of community responsibility on which black radio was founded? With stations touting their desires to "increase the peace," it becomes apparent that such slogans are no more than lip service to appease watchdog organizations and food lifters.

There can be no greater insult during Black Music Month than to play such a self-serving, inflammatory song as "Hit 'Em Up."

As bad as 2Pac's antics are, at the core of this debacle

is Death Row CEO Suge Knight, who allowed the song to be released and could well end up losing patronage from forerunning supporters.

ON A MORE POSITIVE NOTE: A senior White House official confirms that the Clinton administration is in discussions with the International Assn. of African American Music to hold a reception at the White House in honor of Black Music Month. According to the source, President Clinton also plans to issue a presidential message acknowledging Black Music Month.

At press time, details remained sketchy, but IAAAM co-founder Dyanne Williams is working with members of Congress to obtain a proclamation officially designating June as Black Music Month.

"It was never put in congressional records when [President] Carter cited June as Black Music Month back in the '70s," says Williams. "But we're working with Congresswoman Chaka Fattah [D-Pa.] to get this thing down on paper."

Fattah is honorary chair for IAAAM's Freedom Vote conference, which will be held June 14-16 at the JW Marriott in Washington, D.C.

"We've been in discussions with the president for three years regarding this," says Williams. "We want this proclamation and reception to serve as an acknowledgment that the African-American music culture has made significant fiscal contributions to the economy."

MORE ENRICHING NEWS: Former Elektra marketing executive Karen Mason has established Africans in Music, an organization committed to building a cohesive voice within the music industry by "raising the black community's collective consciousness," she says.

AIM's first project is a Black Music Month lecture series, which begins Friday (7) at 6 p.m. and continues June 18, 21, and 27 at Saint Peter's Church in New York. The series is free and will feature such speakers as Dr. Khalid Muhammad, the Rev. Al Sharpton, attorney Allan Madoff, and professor Leonard Jeffries.

Mason says, "Our intention is to make it a weekly forum for the exchange of ideas and information amongst those of us in the music industry."

AIM plans to publish a monthly newsletter and is developing various programs, including a high school mentoring program, seminars, and study groups.



by J. R. Reynolds



Worlds Apart. Luke Campbell Music/land artist Luther "Uncle Luke" Campbell, left, and rapper/entrepreneur Chuck D celebrates following a performance by independent acts Monie Lisa and the Isley Brothers at the House of Blues in Los Angeles.

WEEK	LAST WEEK	2 WEEKS	WEEKS ON CHART	TITLE	ARTIST	THIS WEEK	LAST WEEK	2 WEEKS	WEEKS ON CHART	TITLE	ARTIST	THIS WEEK	LAST WEEK	2 WEEKS	WEEKS ON CHART
				PRODUCER: NICKMINOR	LABEL: & HUNTER RECORDS/REPUBLIC					PRODUCER: DRANKRENN					
				*** No. 1 ***	• BEN THUNDER/DAVIDSON					• KINO WILSON/					
1	1	1	5	THU CROSSBONES	• BEN THUNDER/DAVIDSON	58	51	31	2	BRING IT ON	• KINO WILSON/	56			
				5 WEEKS AT NO. 1	• BEN THUNDER/DAVIDSON	59	51	31	1	IF ANYBODY GETS PUNCHED UP THEY GOONA BE	• GEORGE CLINTON & THE PUNK ALLSTARS				
2	NEW	1	1	*** HOT SHOT DEBUT ***	• BEN THUNDER/DAVIDSON	59	51	31	4	HE'S NOT GOOD ENOUGH	• SOLO				
3	NEW	1	1	YOU'RE MAKIN' ME HIGH/LIT IF FLOW	• TONI BRAXTON	59	51	31	8	I GIVE IN	• BOBBY CALDWELL				
4	NEW	1	1	WHY I LOVE YOU SO MUCH	• TONI BRAXTON	59	51	31	2	IF I KNEW THEN (WHAT I KNOW NOW)	• T. G. EXTREME				
5	8	10	8	YOU'RE THE ONE	• TONI BRAXTON	59	51	31	7	IT'S ALL THE WAY LIVE (NOW) (P. OM "EDDIE")	• COOLIO				
6	8	10	8	TOUCH ME, TEASE ME (FROM "THE MUTTY PROFESSOR")	• CASEY FEAT. ROCKY BROWN	59	51	31	4	FOR THE LOVE OF YOU	• JORDAN HALE				
7	8	10	8	GET ON UP	• CASEY FEAT. ROCKY BROWN	59	51	31	11	LET ME CLEAR MY THROAT	• DJ KROOL				
8	8	10	8	KEEP ON, KEEP ON (FROM "SUNSET PARK")	• MC LYTE FEAT. JESCARE	59	51	31	47	SHADOWBOX	• GERALD LEVERT & EDDIE LEVER				
9	8	10	8	KISSIN' YOU	• MC LYTE FEAT. JESCARE	59	51	31	47	SHADOWBOX	• GERALD LEVERT & EDDIE LEVER				
10	8	10	8	ALL THE THINGS YOUR MIND WON'T DO (FROM "DON'T BE A MENACE...")	• MICHAEL JACKSON	59	51	31	47	SHADOWBOX	• GERALD LEVERT & EDDIE LEVER				
11	NEW	1	1	YOU DON'T CARE ABOUT US	• MICHAEL JACKSON	59	51	31	47	SHADOWBOX	• GERALD LEVERT & EDDIE LEVER				
12	12	14	5	ALWAYS BE MY BABY	• MARION CAREY	59	51	31	47	SHADOWBOX	• GERALD LEVERT & EDDIE LEVER				
13	8	10	8	ONLY YOU	• MARION CAREY	59	51	31	47	SHADOWBOX	• GERALD LEVERT & EDDIE LEVER				
14	26	—	2	DOWN LOW (NOBODY HAS TO KNOW)	• KELLY FEAT. RONALD ISLEY	59	51	31	47	SHADOWBOX	• GERALD LEVERT & EDDIE LEVER				
15	18	7	15	HONEY KEEPER	• MEN OF VIZION	59	51	31	47	SHADOWBOX	• GERALD LEVERT & EDDIE LEVER				
16	17	28	7	AIN'T NO NUGA DEAD PRESIDENTS	• JAY-Z FEAT. FOKY BROWN	59	51	31	47	SHADOWBOX	• GERALD LEVERT & EDDIE LEVER				
17	22	19	13	AIN'T NOBODY KISSING YOU	• FAITH EVANS	59	51	31	47	SHADOWBOX	• GERALD LEVERT & EDDIE LEVER				
18	14	27	13	COUNT ON ME (FROM "WAITING TO EXHALE")	• WHITNEY HOUSTON	59	51	31	47	SHADOWBOX	• GERALD LEVERT & EDDIE LEVER				
19	11	11	11	LADY	• D'ANGELO	59	51	31	47	SHADOWBOX	• GERALD LEVERT & EDDIE LEVER				
20	10	12	15	A THIN LINE BETWEEN LOVE & HATE (FROM "A THIN LINE...")	• TOWN	59	51	31	47	SHADOWBOX	• GERALD LEVERT & EDDIE LEVER				
21	15	15	15	MAY	• CRUCIAL CONFlict	59	51	31	47	SHADOWBOX	• GERALD LEVERT & EDDIE LEVER				
22	32	29	6	PLEASE DON'T GO	• MINATORES	59	51	31	47	SHADOWBOX	• GERALD LEVERT & EDDIE LEVER				
23	18	20	18	ONE FOR THE MONEY	• HORACE BROWN	59	51	31	47	SHADOWBOX	• GERALD LEVERT & EDDIE LEVER				
24	18	18	18	C'MON N' RIDE IT (TIME TRAVEL)	• QUANTUM CITY	59	51	31	47	SHADOWBOX	• GERALD LEVERT & EDDIE LEVER				
25	33	34	15	I WILL SURVIVE	• CHANTAY SAVAGE	59	51	31	47	SHADOWBOX	• GERALD LEVERT & EDDIE LEVER				
26	20	15	17	LET'S GET TOGETHER (FROM "DON'T BE A MENACE...")	• THE ISLEY BROTHERS	59	51	31	47	SHADOWBOX	• GERALD LEVERT & EDDIE LEVER				
27	24	25	12	SLOW MAN	• SURVIV JONES FEAT. SHIRAZEE & TAMARA WITH PORTENT & BAKERS	59	51	31	47	SHADOWBOX	• GERALD LEVERT & EDDIE LEVER				
28	23	21	12	RENEE (FROM "DON'T BE A MENACE...")	• LOST BOYZ	59	51	31	47	SHADOWBOX	• GERALD LEVERT & EDDIE LEVER				
29	23	21	12	3 O'CLOCK	• NONCHALANT	59	51	31	47	SHADOWBOX	• GERALD LEVERT & EDDIE LEVER				
30	15	16	15	SITIN' UP IN MY ROOM (FROM "WAITING TO EXHALE")	• BRANDY	59	51	31	47	SHADOWBOX	• GERALD LEVERT & EDDIE LEVER				
31	27	25	13	NEVER TOO BUSY	• HENRY LATTIMORE	59	51	31	47	SHADOWBOX	• GERALD LEVERT & EDDIE LEVER				
32	31	27	17	EVER SINCE YOU WENT AWAY	• ARTY N' SOUL	59	51	31	47	SHADOWBOX	• GERALD LEVERT & EDDIE LEVER				
33	25	19	14	DOIN' IT	• L. S. COOL	59	51	31	47	SHADOWBOX	• GERALD LEVERT & EDDIE LEVER				
34	25	19	14	WOO-HAH! GOT YOU ALL IN CHECK EVERYTHING REMAINS RAY	• BUSTA RHYMES	59	51	31	47	SHADOWBOX	• GERALD LEVERT & EDDIE LEVER				
35	28	22	14	SCARED	• LUKA	59	51	31	47	SHADOWBOX	• GERALD LEVERT & EDDIE LEVER				
36	37	33	8	WOMANNA LOVE YOU	• LONEL	59	51	31	47	SHADOWBOX	• GERALD LEVERT & EDDIE LEVER				
37	38	34	9	IT'S YOUR PLACE ON MY MIND	• QUINCY	59	51	31	47	SHADOWBOX	• GERALD LEVERT & EDDIE LEVER				
38	34	34	9	CAN'T HANG DO YOU WANT TO	• JESCARE FEATURING MC LYTE	59	51	31	47	SHADOWBOX	• GERALD LEVERT & EDDIE LEVER				
39	24	30	14	NOBODY KNOWS	• THE TONY BROS. PROJECT	59	51	31	47	SHADOWBOX	• GERALD LEVERT & EDDIE LEVER				
40	34	30	14	FOREVER MORE	• PUFF JOHNSON	59	51	31	47	SHADOWBOX	• GERALD LEVERT & EDDIE LEVER				
41	41	45	4	NOT GON' CRY (FROM "WAITING TO EXHALE")	• MARY J. BLIGE	59	51	31	47	SHADOWBOX	• GERALD LEVERT & EDDIE LEVER				
42	35	32	10	IN THE HOOD	• DONTELL JONES	59	51	31	47	SHADOWBOX	• GERALD LEVERT & EDDIE LEVER				
43	46	48	5	PARTY 2	• MC LYTE FEAT. JESCARE	59	51	31	47	SHADOWBOX	• GERALD LEVERT & EDDIE LEVER				
44	39	37	6	THE WORLD IS A GHETTO	• GETO BOYS FEATURING FLA	59	51	31	47	SHADOWBOX	• GERALD LEVERT & EDDIE LEVER				
45	40	45	5	BEFORE YOU WALK OUT OF MY LIFE/LIKE THIS LINE THAT	• MONICA	59	51	31	47	SHADOWBOX	• GERALD LEVERT & EDDIE LEVER				
46	44	48	5	LIVE AND DIE FOR HIP HOP	• KAVIS KRITTS	59	51	31	47	SHADOWBOX	• GERALD LEVERT & EDDIE LEVER				
47	48	50	3	WHO DO U LOVE	• DEBORAH COX	59	51	31	47	SHADOWBOX	• GERALD LEVERT & EDDIE LEVER				

Records with the greatest **airplay** and **sales** gains this week. **Greatest Gains/Airplay** and **Greatest Gains/Sales** are awarded, respectively, for the largest sales and airplay increases among singles below the top 20. ● **Widow's availability**. ● **Recording Industry Assn. Of America (RIAA) certification** for sales of 100,000 units. ▲ **RIAA certification** for sales of 1 million units, with additional million units by a second triangle to the right. **Chart number** is in the parenthesis. **Album** certification category is in the parenthesis next to the single. **Regular release**

Introducing a singular voice

quindon

it's you that's on my mind

Debut #44 on the Hot R&B Singles chart and climbing!



Top 20 requests



Blowing up at radio!

WGCI Chicago • KKBT Los Angeles • WEJM Chicago • WTLC Indianapolis
WQUE New Orleans • WZAK Cleveland • KKDA Dallas • WPGC Washington DC
WXYV Baltimore • WKYS Washington DC • WOWI Norfolk • WQQK Nashville
WQOK Raleigh • WKKV Milwaukee • WHRK Memphis • KMJM St. Louis
and more!

Self titled album hits the street June 11



Produced by Chris
Stokes for Hook Music
Production and Sean
"Mystro" Mather for Rickidy
Raw Production, Inc.

Managed by Chris Stokes for
Get Hooked Inc.



© 1996 Virgin Records America, Inc.

Hot R&B Airplay

Complied from national sample of airplay by Broadcast Data Systems' Radio Trac service. 109.8 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by percentage, compiled by using on-air song times of airplay with R&B/Urban label status. The data is used in the Hot R&B Singles chart.

THIS WEEK RANK	TITLE (ARTIST LABEL, DISTRIBUTING LABEL)	LAST WEEK RANK	THIS WEEK RANK	TITLE (ARTIST LABEL, DISTRIBUTING LABEL)	LAST WEEK RANK
1	1	1	1	1	1
2	2	2	2	2	2
3	3	3	3	3	3
4	4	4	4	4	4
5	5	5	5	5	5
6	6	6	6	6	6
7	7	7	7	7	7
8	8	8	8	8	8
9	9	9	9	9	9
10	10	10	10	10	10
11	11	11	11	11	11
12	12	12	12	12	12
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94	94	94	94	94	94
95	95	95	95	95	95
96	96	96	96	96	96
97	97	97	97	97	97
98	98	98	98	98	98
99	99	99	99	99	99
100	100	100	100	100	100

Records are those which have appeared on the Hot R&B Singles chart for 20 weeks and have dropped below the top 50.

HOT R&B RECURRENT AIRPLAY

1	1	1	1	1	1
2	2	2	2	2	2
3	3	3	3	3	3
4	4	4	4	4	4
5	5	5	5	5	5
6	6	6	6	6	6
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93	93	93	93	93	93
94	94	94	94	94	94
95	95	95	95	95	95
96	96	96	96	96	96
97	97	97	97	97	97
98	98	98	98	98	98
99	99	99	99	99	99
100	100	100	100	100	100

Records are those which have appeared on the Hot R&B Singles chart for 20 weeks and have dropped below the top 50.

R&B SINGLES A-Z

1	1	1	1	1	1
2	2	2	2	2	2
3	3	3	3	3	3
4	4	4	4	4	4
5	5	5	5	5	5
6	6	6	6	6	6
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97	97	97	97	97	97
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100	100	100	100	100	100

RHYTHM SECTION

CLIVE'S ANGELS: Toni Braxton's "You're Makin' Me High"/"Let It Flow" (LaFace/Arista) and Monica's "Why I Love You So Much" (Rowdy/Arista) debut on the Hot R&B Singles chart at Nos. 2 and 3, respectively. "You're Makin' Me High" is No. 1 at seven monitored stations, including airplay leaders KKDA Dallas and KEXX Houston, which contribute more than 50 detections each. "Why I Love You So Much" is No. 1 at 12 monitored stations, with five, including WBLX Mobile, Ala., spinning the track 50 times or more.

BAD BOYS: 112 is Bad Boy/Arista's latest offering in the hip-hop soul arena. Single sales of "Only You" more than doubled from last week, propelling the track to No. 11 on Hot R&B Singles Sales. "Only You" also posted a 24% increase in airplay, moving it to No. 24 on the Hot R&B Airplay chart. Airplay leader WUSL Philadelphia (34 detections) has the song in new power rotation. PD Gary Young says the song is receiving requests primarily from adult females.

Incidentally, both 112's "Only You" and Montell Jordan Featuring Slick Rick's "I Like," which is No. 18 on Hot R&B Airplay, utilize a sample of "I Get Lifted" by George McCrae. Young says he doesn't think playing two tracks with similar arrangements has confused the station's audience, particularly because "I Like" is reacting best with WUSL's male listeners.

SELLING SIDES: Over the holiday weekend, sales activity was dominated by singles. There were, however, a few stand-out all-star debuts. Two stars of the *Baywatch* TV series, David Hasselhoff and Kelly Rowland, shared the Top R&B Albums chart at No. 1. His last two albums, "Cocktails" and "Get to the Point Where You Fit In," debuted at No. 1 in '96 and '98, respectively. • "Monie'sa Where You Wanna Be" (on Uptown's Universal) entered the Top 10 on Top R&B Albums at No. 4. • Dre has released his second production album on Triple X, "It's Round Here." The album debuted at No. 1 on Top R&B Albums. • The new album by the Knocout! punches into Top R&B Albums at No. 18. • For your information, Lil 1/2 Deed has changed his moniker to Lil R.D. His Priority album "Steal On a Mission" debuts at No. 1 on Top R&B Albums and No. 23 on Heatseekers. • Although it was never No. 1 on Hot R&B Singles, Mariah Carey and Boyz II Men's "One Sweet Day" tops the singles chart this week. R&B song of the week: Gladys Knight & the Pips' "Remember (Part 1)." *By David Browne*

HHEY, HAY: Crucial Conflict wins Greatest Gainer awards for both airplay and sales on the Hot R&B Singles chart. "Hay" netted a 98% increase in spins at radio and leaped 15 positions to No. 49 on Hot R&B Airplay. The Palace/Universal group also posted a 42% sales spike, good enough to advance it four places to No. 12 on Hot R&B Singles chart. KEXX Houston music director Greg Head was first exposed to the single via the *Fab 5 Freddy*-licensed video. Head says KEXX's mix show jocks were initially resistant to the track but have come around since "Hay" started pulling in large female phones. The track is the station's fifth most-requested record.

Chicago is by far the act's most active sales market, with 37% of the units sold to date purchased in the group's hometown. According to SoundScan, the single has moved more than 65,000 units nationally. Crucial Conflict's top five sales markets are Chicago, Houston, Milwaukee, Birmingham, Ala., and Washington, D.C.

BUBBLING UNDER HOT R&B SINGLES

WEEK	DATE	TITLE	ARTIST (LABEL/CO-OWNING LABEL)	WEEK	DATE	TITLE	ARTIST (LABEL/CO-OWNING LABEL)
1	10/1			14	11/1		
2	10/8	NUMBER 1 FROM		15	11/8	WHO COULD IT BE	
3	10/15	NUMBER 1 FROM		16	11/15	WHO COULD IT BE	
4	10/22	NUMBER 1 FROM		17	11/22	WHO COULD IT BE	
5	10/29	NUMBER 1 FROM		18	11/29	WHO COULD IT BE	
6	11/5	NUMBER 1 FROM		19	12/6	WHO COULD IT BE	
7	11/12	NUMBER 1 FROM		20	12/13	WHO COULD IT BE	
8	11/19	NUMBER 1 FROM		21	12/20	WHO COULD IT BE	
9	11/26	NUMBER 1 FROM		22	12/27	WHO COULD IT BE	
10	12/3	NUMBER 1 FROM		23	1/3	WHO COULD IT BE	
11	12/10	NUMBER 1 FROM		24	1/10	WHO COULD IT BE	
12	12/17	NUMBER 1 FROM		25	1/17	WHO COULD IT BE	
13	12/24	NUMBER 1 FROM		26	1/24	WHO COULD IT BE	
14	12/31	NUMBER 1 FROM		27	1/31	WHO COULD IT BE	
15	1/7	NUMBER 1 FROM		28	2/7	WHO COULD IT BE	
16	1/14	NUMBER 1 FROM		29	2/14	WHO COULD IT BE	
17	1/21	NUMBER 1 FROM		30	2/21	WHO COULD IT BE	
18	1/28	NUMBER 1 FROM		31	2/28	WHO COULD IT BE	
19	2/4	NUMBER 1 FROM		32	3/4	WHO COULD IT BE	
20	2/11	NUMBER 1 FROM		33	3/11	WHO COULD IT BE	
21	2/18	NUMBER 1 FROM		34	3/18	WHO COULD IT BE	
22	2/25	NUMBER 1 FROM		35	3/25	WHO COULD IT BE	
23	3/4	NUMBER 1 FROM		36	4/1	WHO COULD IT BE	
24	3/11	NUMBER 1 FROM		37	4/8	WHO COULD IT BE	
25	3/18	NUMBER 1 FROM		38	4/15	WHO COULD IT BE	
26	3/25	NUMBER 1 FROM		39	4/22	WHO COULD IT BE	
27	4/1	NUMBER 1 FROM		40	4/29	WHO COULD IT BE	
28	4/8	NUMBER 1 FROM		41	5/6	WHO COULD IT BE	
29	4/15	NUMBER 1 FROM		42	5/13	WHO COULD IT BE	
30	4/22	NUMBER 1 FROM		43	5/20	WHO COULD IT BE	
31	4/29	NUMBER 1 FROM		44	5/27	WHO COULD IT BE	
32	5/6	NUMBER 1 FROM		45	6/3	WHO COULD IT BE	
33	5/13	NUMBER 1 FROM		46	6/10	WHO COULD IT BE	
34	5/20	NUMBER 1 FROM		47	6/17	WHO COULD IT BE	
35	5/27	NUMBER 1 FROM		48	6/24	WHO COULD IT BE	
36	6/3	NUMBER 1 FROM		49	7/1	WHO COULD IT BE	
37	6/10	NUMBER 1 FROM		50	7/8	WHO COULD IT BE	
38	6/17	NUMBER 1 FROM		51	7/15	WHO COULD IT BE	
39	6/24	NUMBER 1 FROM		52	7/22	WHO COULD IT BE	
40	7/1	NUMBER 1 FROM		53	7/29	WHO COULD IT BE	
41	7/8	NUMBER 1 FROM		54	8/5	WHO COULD IT BE	
42	7/15	NUMBER 1 FROM		55	8/12	WHO COULD IT BE	
43	7/22	NUMBER 1 FROM		56	8/19	WHO COULD IT BE	
44	7/29	NUMBER 1 FROM		57	8/26	WHO COULD IT BE	
45	8/5	NUMBER 1 FROM		58	9/2	WHO COULD IT BE	
46	8/12	NUMBER 1 FROM		59	9/9	WHO COULD IT BE	
47	8/19	NUMBER 1 FROM		60	9/16	WHO COULD IT BE	
48	8/26	NUMBER 1 FROM		61	9/23	WHO COULD IT BE	
49	9/2	NUMBER 1 FROM		62	9/30	WHO COULD IT BE	
50	9/9	NUMBER 1 FROM		63	10/7	WHO COULD IT BE	
51	9/16	NUMBER 1 FROM		64	10/14	WHO COULD IT BE	
52	9/23	NUMBER 1 FROM		65	10/21	WHO COULD IT BE	
53	9/30	NUMBER 1 FROM		66	10/28	WHO COULD IT BE	
54	10/7	NUMBER 1 FROM		67	11/4	WHO COULD IT BE	
55	10/14	NUMBER 1 FROM		68			

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R&B

THE MELVINS
(Continued from page 13)

1996 Billboard & Airplay Monitor Radio Seminar & Awards

September 5 - 7 • New York Sheraton

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- Live Artist Showcases
- Our annual Awards presented to the top radio personnel of the year
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Take this opportunity to be included in the Radio Seminar Registration Bag, presented to all registered attendees. There will be separate bags for radio attendees and other attendees. To reserve your place, call (212) 536-5002, leave message requesting registration bag forms.

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Cancellation Policy: All cancellations must be submitted in writing. A full refund less a \$75.00 administrative fee will be issued after the conference, if notification is received on or before July 30th. Cancellations received between July 30th and August 15th will be subject to a \$150.00 cancellation fee. No refund will be issued for cancellations received after August 15th 1996.



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SHAI

CHARISSE ARRINGTON

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R&B

THE BILLBOARD SPOTLIGHT



R&B

'96 AT HALF-TIME: WHAT'S THE SCORE?

J.R. Reynolds checks into the executive suite, grades old and new schools and ponders a rhythm-alternative nation.

THE EBB AND FLOW OF THE R&B BUSINESS IS PERPETUAL. Even as Capitol Records paid tribute to Black History Month last February by closing the shutters on R&B music, EMI Music Distribution sister label Virgin Records bolstered its black-music presence by re-forming its R&B department, headed by Eric Brooks. The executive is also president of Virgin-distributed Noo Trybe.

The re-establishment of Virgin's R&B music department is a small consolation for pessimistic R&B-music observers, who continue to view the plight of the black music executive as dire.

Although the number of R&B music divisions and departments among major labels remains steady, there still remains a woeful lack of representation of black executives in non-R&B-related departments at major labels.

Among the few who have broken through are Elektra chairman Sylvia Rhone, Sony corporate-affairs senior VP LeBaron Taylor, Atlantic business and creative affairs senior VP Bob Johnson, Sony senior VP Ron Sweeney and Columbia senior VP Michael Mauldin.

In addition to corporate duties, Sweeney and Mauldin are Epic black-music division executive VP and Columbia black-music division executive VP, respectively.

TAPPING INTO THE MAINSTREAM

Possessing diverse business contacts and creative skills is key to making the leap from being a black-music division executive to becoming a corporate executive.

Sweeney—whose Sony executive post involves corporate strategic planning on a worldwide basis—has experience as an entertainment attorney, possesses a broad base of film and TV contacts and served as chairman of the interactive software company Muddingo Entertainment.

Atlantic's Johnson, who also has a background in entertainment law, forged ties with managers of such non-R&B acts as Stone Temple Pilots and Hootie & The Blowfish. He also maintains relationships with key mainstream multimedia business people.

Johnson's marketability as a well-rounded executive has increased with his signing of rhythm-alternative Atlantic artist Veoli. Johnson, who was A&R executive for Veoli's debut set, "Necessary Madness," says the time is right for labels to promote



Continued on page 40

I'VE GOT 2 WORDS:

def soul™



DEF JAMS DOING IT
AGAIN!

MONTELL JORDAN/CASE/DŌS OF SOUL
THE NUTTY PROFESSOR SOUNDTRACK

IN STORE: JUNE 4th





Return Of The "Total" Artists

In the wake of the hit-and-run "image acts," a new breed of writing-and-producing performers is emerging. Are these left-of-center artists the harbingers of a creative renaissance, or just another blip on the screen?

BY J.R. REYNOLDS

In an era where producer-driven recording projects seem to reign supreme, a growing number of R&B acts are being signed who have a fuller creative package, or can do it all.

The past 12 months have seen the release of recording acts such as Groovetown/RCA's Brooklyn Funk Essentials, LaFace's Society Of Soul, Columbia's Maxwell and Epic's Groove Theory—all acts who can write, produce and perform.

Leading the resurgence of R&B acts who do it all is EMI's D'Angelo, whose platinum-certified debut, "Brown Sugar," was released last June. The set peaked at No. 4 on the Top R&B Albums chart and has sold a million albums, according to SoundScan.

Manager Kedar Massenburg, who represents D'Angelo, says a person who possesses multiple talents has a better chance of doing well in the entertainment business because of the various avenues he or she can pursue.

"We launched D'Angelo initially as a producer and songwriter with 'You Will Know' [from the Jason's Lyric soundtrack]," comments Massenburg, who says that was the song that earned D'Angelo his recording deal with EMI. The song became a Top 5 hit on the Hot R&B Singles chart in 1994 for Mercury.

The concept of well-rounded artists is not new. Curtis Mayfield, Sam Cooke and Smokey Robinson are just a few of the many soul artists who were successful singers, writers and producers. In the past few years, such acts as Babyface, R. Kelly and Shai have emerged as

D'Angelo

Continued on page 44

ARTIST SUPPORT GROUPS

The new breed of career-conscious artists gets up for the show with professional coaching on everything from diction and etiquette to interview skills.

BY MARLYNN SNYDER

With an increased focus on breaking artists via radio and video airplay, and the constant pressure of record labels to score hit records, many wonder whether the process of artist development is a priority or a thing of the past.

According to Angelo Ellerbe, founder and president of New York-based Double XXposure (which the *New York Times* recently called a "publicity, management and image-control company that is often described as a charm school for rap artists"), artist development is the top priority.

Ellerbe, who started his full-service firm in 1987, immediately draws a distinction between what he calls "record development" and artist development. The former, he says, "is basically preparing an artist for the video; find the stylist, find the wardrobe person, the director and get the budget together." The key factors of the latter, he believes, explain best what Double XXposure is about: "Education, motivation, and finding out the who, what, why, when and where of the music industry. These are the fundamentals that will carry artists through and give them longevity."

Some artists Ellerbe has worked with are reggae singer Yzard, Portrait, Shabba Ranks, Patina, and hip-hop/R&B diva Mary J. Blige.

GORDIAN UNIVERSALISM


Ellerbe says his inspiration came from soul music back in the day, when labels like Stax, Volt, Chess and Motown made it a point to refine the sound, style and public image of their artists: "I was always fascinated with [former Motown chairman] Berry Gordy's ability to take soul music and make it a universal music. How did he do it? His ingredients were [teaching the artists] diction, speech, diction and social etiquette."

A systemic problem Ellerbe says he is trying to address is the fact that everything is looked at in the short-term. "Many times, record companies aren't look-

Continued on page 44



Double XXposure's Ellerbe

A man is shown from the back, reaching up towards a single lightbulb hanging from the ceiling. The scene is dimly lit, with the lightbulb providing the primary source of illumination. The man's arm is extended upwards, and his hand is near the base of the lightbulb. The background is a plain, light-colored wall.

imagine a world without black music

fugees
mariah carey
xscape
cypress hill
da brat
nas
kris kross
nancy wilson
maxwell
branford marsalis
dionne farris
kenny lattimore
puff johnson
supercat
diana king
kino
whodini
asanté
so so def bass all-stars
hyenas in the desert
buckshot lefonque
trey lorenz
wynton marsalis
playa poncho
kaycee grogan
grover washington
big L
kuicha don
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3-2



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Year-End Date Charts

The singles and album recaps in this issue are based on each title's performance on Hot R&B Singles and Top R&B Albums charts from the start of the chart year (Dec. 2, 1995) through the May 11 Billboard.

They offer a year-to-date glimpse of how races in each category are shaping up for the 1996 Year In Music issue.

The Hot R&B Singles standings reflect accumulated points from Broadcast Data Systems impressions, SoundScan sales totals and small-market playlist reports for each week a title appears on the chart. Similarly, the album recap is determined by accumulated SoundScan sales totals for each week a title appeared on Top R&B Albums.

The recaps were prepared by R&B chart manager Theda Sandiford-Waller with assistance from Michael Cusson and Paul Page.

Top R&B Albums

Pos. TITLE—Artist—Label

- 1 WAITING TO EXHALE—Soundtrack—Arista
- 2 ALL EYES ON ME—2Pac—Death Row/Interscope
- 3 R. KELLY—R. Kelly—Jive
- 4 THE SCORE—Fugees—Ruffhouse
- 5 DAYDREAM—Mariah Carey—Columbia
- 6 DOGG FOOD—The Dogg Pound—Death Row/Interscope
- 7 MR. SMITH—LL Cool J—Def Jam
- 8 BROWN SUGAR—D'Angelo—EMI
- 9 Q'S JOOK JOINT—Quincy Jones—Quest
- 10 THE RESURRECTION—Gela Boys—Rap A Lot/Nova
- 11 MISS THANG—Monica—Rowdy
- 12 THE COMING—Busta Rhymes—Elektra
- 13 SOLO—Sola—Perspective
- 14 DON'T BE A MENACE TO SOUTH CENTRAL—Soundtrack—Island
- 15 SOUL FOOD—Goodie Mob—LaFace
- 16 YOUNG, RICH AND DANGEROUS—Kris Kross—Ruffhouse
- 17 OFF THE HOOK—Kscape—So So Def
- 18 FAITH—Faith Evans—Bad Boy
- 19 E. 1999 ETERNAL—Bone Thugs N' Harmony—Ruffhouse
- 20 A THIN LINE BETWEEN LOVE & HATE—Soundtrack—Jac-Mac
- 21 TOTAL—Total—Bad Boy
- 22 LIQUID SWORDS—Guns N' Roses—Geffen
- 23 GANGSTA'S PARADISE—Ganja—Tammy Bay
- 24 CRAZYSEXYCOOL—TLC—LaFace
- 25 GAME RELATED—The Click—Sick Wid It
- 26 ON TOP OF THE WORLD—Eightball & MUG—Savage
- 27 FATHER AND SON—Gerald Levert & Eddie Levert, Sr.—EastWest
- 28 STRS OFF THA STREETS OF MUTHAFUKA—IN COMPTON—Eazy-E—Ruthless
- 29 1990 SICK—Spice 1—Jive
- 30 FUNKMASTER FLEX: 60 MINUTES OF FUNK—Various Artists—Loud
- 31 WE GOT IT—Immature—MCA
- 32 THE SHOW, THE AFTER PARTY, THE HOTEL—Jodeci—Upfront
- 33 CONSPIRACY—Junior M.A.F.I.A.—Underground/Big Beat
- 34 THIS IS CHRISTMAS—Luther Vandross—LV
- 35 SILK—Silk—Elektra
- 36 MIND OF MYSTIKAL—Mystikal—Big Boy
- 37 CYPRUS HILL III (TEMPLE OF BOOM)—Cypress Hill—Ruffhouse
- 38 DESIGN OF A DECADE 1984/1996—Janet Jackson—A&M
- 39 I REFUSE TO BE LONELY—Phyllis Hyman—PIR
- 40 DEAD PRESIDENTS—Soundtrack—Underworld
- 41 THE RENIX COLLECTION—Boyz II Men—Motown
- 42 SUNSET PARK—Soundtrack—Flavor Unit/EastWest
- 43 DEATH TRINITY—MC Elit Featuring CMW—East Street
- 44 WORDS—The Tony Rich Project—LaFace
- 45 GROOVE THEORY—Groove Theory—Epic
- 46 I REMEMBER YOU—Brian McKnight—Mercury
- 47 MOODS—Will Downing—Mercury
- 48 DOUBLE OR NOTHING—Erick Sermon—Def Jam/Real
- 49 DANGEROUS MINDS—Soundtrack—MCA Soundtracks
- 50 RATED G—Top Authority—Trak



"Waiting to Exhale"

Hot R&B Singles

Pos. TITLE—Artist—Label

- 1 ONE SWEET DAY—Mariah Carey & Boyz II Men—Columbia
- 2 SITTING UP IN MY ROOM (FROM WAITING TO EXHALE)—Brandy—Arista
- 3 DOWN LOW (NOBODY HAS TO KNOW)—R. Kelly Featuring Ronald Isley—Jive
- 4 NOT GON' CRY (FROM WAITING TO EXHALE)—Mary J. Blige—Arista
- 5 ALL THE THINGS (YOUR MAN WON'T DO) (FROM DON'T BE A MENACE.)—J—Island
- 6 BEFORE YOU WALK OUT OF MY LIFE/LIKE THIS AND LIKE THAT—Mariah Carey—Arista



Mariah Carey

Boyz II Men

- 7 EXHALE (SHOOP SHOOP) (FROM WAITING TO EXHALE)—Whitney Houston—Arista
- 8 SOON AS I GET HOME—Faith Evans—Bad Boy
- 9 NO ONE ELSE—Total—Bad Boy
- 10 HEY LOVER—LL Cool J—Def Jam
- 11 LADY—D'Angelo—EMI
- 12 TONITE'S THE NIGHT—Kris Kross—Ruffhouse
- 13 I WILL SURVIVE—Cherise Savage—RCA
- 14 LOVE U 4 LIFE—Jodeci—Upfront
- 15 NOBODY KNOWS—The Tony Rich Project—LaFace
- 16 WHERE DO U WANT ME TO PUT IT—Sola—Perspective
- 17 WHO CAN I RUN TO—Kscape—So So Def
- 18 I MISS YOU (COME BACK HOME) (FROM NEW YORK UNDERCOVER)—Monie Love—Upfront
- 19 ALWAYS BE MY BABY—Mariah Carey—Columbia
- 20 A THIN LINE BETWEEN LOVE & HATE (FROM A THIN LINE.)—H-Town—Jac-Mac
- 21 YOU REMIND ME OF SOMETHING—R. Kelly—Jive
- 22 WOO-HAH! GOT YOU ALL IN CHECK/EVERYTHING REMAINS RAW—Busta Rhymes—Elektra
- 23 WE GOT IT—Immature (Featuring Smooth)—MCA
- 24 GET MONEY—Junior M.A.F.I.A. Featuring The Notorious B.I.G.—Underground/Big Beat
- 25 DOWN IT—LL Cool J—Def Jam
- 26 TELL ME—Groove Theory—Epic
- 27 WHO DO U LOVE—Deborah Cox—Arista
- 28 DIGGIN' ON YOU—TLC—LaFace
- 29 WHERE EVER YOU ARE—Terry Ellis—EastWest
- 30 5 O'CLOCK—Nonchalant—MCA
- 31 FU-GEE-LA—Fugees—Ruffhouse
- 32 COUNT ON ME (FROM WAITING TO EXHALE)—Whitney Houston & CeCe Winans—Arista
- 33 KEEP ON, KEEPIN' ON (FROM SUNSET PARK)—MC Lyte Featuring Kscape—Flavor Unit/EastWest
- 34 YOU'RE THE ONE—SWV—RCA
- 35 YOU PUT A MOVE ON MY HEART—Quincy Jones Introducing Tamea—Quest
- 36 CRUISIN'—D'Angelo—EMI
- 37 FANTASY—Mariah Carey—Columbia
- 38 CAN'T BE WASTING MY TIME (FROM DON'T BE A MENACE.)—Mona Lisa Featuring Last Boyz—Island
- 39 HOOKED ON YOU—Silk—Elektra
- 40 CAN'T HAND/DO YOU WANT TO—Kscape Featuring MC Lyte—So So Def
- 41 EVER SINCE YOU WENT AWAY—An 'N' Soul—Nature Boy/Big Beat
- 42 KEEP TRYIN'—Groove Theory—Epic
- 43 REM (FROM DON'T BE A MENACE.)—Last Boyz—Island
- 44 ALREADY MISSING YOU—Gerald Levert & Eddie Levert, Sr.—EastWest
- 45 STAIRWAY TO HEAVEN—Pure Soul—Step Sun
- 46 VISIONS OF A SUNSET (FROM MR. HOLLAND'S OPUS)—Shawn Stockman—Polydor
- 47 EVERYDAY & EVERYNIGHT—Yvette Michelle—Loud
- 48 CELL THERAPY—Goodie Mob—LaFace
- 49 STILL IN LOVE—Brian McKnight—Mercury
- 50 ANYTHING—3T—MJJ



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9. Dr. Dre 10. Fugees 11. Mary J. Blige 12. Shaggy 13. The Lost Boys
14. Jimmy Jam and Terry Lewis 15. Ashford & Simpson 16. Queen Latifah
17. TLC 18. Jodeci 19. Quincy Jones 20. Stevie Wonder 21. Naughty by Nature
22. Dallas Austin 23. Sean "Puffy" Combs 24. Marvin Gaye 25. Branford Marsalis
26. Brian McKnight 27. Montell Jordan 28. Gladys Knight 29. LL Cool J
30. The Notorious B.I.G. 31. Redman 32. SWV 33. Luther Vandross
34. Wynton Marsalis 35. Snoop Doggy Dogg 36. Ann Nesby
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—How They Do It Abroad—

The U.S.-To-Tokyo Express: More R&B Acts Are Taking It, And Making It Big In Japan

Artists cite creative freedom and a lack of pressure to conform to "flavor-of-the-week" trends as big reasons to look East.

BY STEVE MCCLURE

TOKYO—Independent record company Avex, which in the past few years has almost single-handedly created a market for dance music in Japan, has also branched out into R&B as part of its effort to become an all-round record company.

In early 1995, the Tokyo-based company signed a worldwide master-rights deal with American R&B artist Cheryl Lynn. Last December, Lynn released her first Avex album, "Good Time," which sold 100,000

(Continued on page 46)



Earth, Wind & Fire

Brit Rhythm: Getting Better All The Time

Current and upcoming sets highlight a return to polished form.

BY KWAKU

LONDON—After years of developing a reggae-influenced, sparsely arranged, drum-and-bass-dominated soul style, the Brits are increasingly adding more polished American-styled R&B to their mix. Pundits who have long declared that British R&B could achieve significant pop success were proven right again this spring, when the playlists of commercial radio and BBC Radio 1 FM were dominated by Gabrielle's comeback hit "Give Me A Little More Time" and Mark Morrison's "Return Of The Mack." This overview of current and upcoming R&B releases in the U.K. gives a flavor of the scene.

WEA U.K. launched Morrison's "Return Of The Mack" album in April following single sales of 400,000-plus for the title track, which spent several weeks at No. 1. WEA's other R&B priority is Martin Okanini, whose album "The Invincible History Of The Black Celt" is due in July, preceded by the single "Survival."

With Gabrielle's single still getting strong airplay in late spring, Go Discs pushed back the release of her sophomore album, "Forget About The World," produced by Trevor Horn, until May 15. A week later, Lisa Morrison was set to bow with her debut album, "I've Got To Have It All."

NEW-JILL DEBUT

Polydor's Wild Card label saw the Lighthouse Family's re-released single "Lifted" hit the Top 10 and become the most-played single on radio in the first quarter of the year. The group's soulful "Ocean Drive" album is now a Top 30 hit. Nu Colour's uplifting single, "Desire," released in mid-May, re-established the gospel/R&B group prior to the late May arrival of their eponymous sophomore album. The label's new jill trio, "Montage," is on tap for a debut album later this year.

Sony U.K. expects to establish ex-Glimes singer Pauline Henry as an album-seller with the May release of her covers album, "Do Over." Jamiroquai have an album planned for September.

DROPPING BENZ

Two young female debutants, MCA's Rebekah Ryan and PWL's Bianca Kinane, display Whitney Houston/Mariah Carey-style R&B flavors on their upcoming albums. PWL makes a strong bid in the R&B sector with the glorious sounding



Currency Exchange: American-fronted, German-Produced Acts Score In Modern R&B, Dance Genres

BY WOLFGANG SPANN

HAMBURG—American performers in R&B, dance and rap have often launched their careers in Germany, where their role in German productions often guarantees a place in the country's charts.

One of the most prominent recent examples of American-fronted, German-produced acts is the duo La Bouche from Frankfurt. Released via the Hansa label in Berlin and subsequently picked up by RCA in the U.S., La Bouche is produced by Frank Farin, the man behind such international acts as Bunney M. and Milli Vanilli. Last year, La Bouche sold more than 4 million records worldwide.

The performers fronting La Bouche are D. Lane McCray Jr. from Anchorage, Alaska, and his partner, Melanie Thornton, from Charleston, S.C. McCray came to Germany with the U.S. Army; Thornton moved to Frankfurt because her sister was already living there.

"I wanted to get away from the gigantic anonymity of my

U.S. home," says Thornton. She

and McCray met producers

Ulli Brenner and Amir Sarf,

who introduced them to

Farin, who launched La

Bouche with the hit single

"Sweet Dreams."

Both the single and the

album of the same

name have gone gold in

the U.S.

Farin sees differences

in the attitudes of

German and U.S. per-

formers: "Americans

have a more professional

attitude towards their job,"

he says. "They see entertain-

ment as a profession and

therefore attach greater im-

portance to proper training. In Germany,

on the other hand, most artists have a regular job and are seldom willing to give it up."

One reason U.S. artists try their luck in Germany is because of the difficulty of getting a recording contract in



(Continued on page 50)

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"BO AT HALFTIME

Continued from page 29

nontraditional R&B acts because consumers are ready.

"Because we're starting to see tour packages that feature rhythm-alternative acts," says Johnson, "the consumer market is slowly being more and more exposed to music forms that blur what radio defines as black music."

GATEWAY TO THE MASSES

Rhythm-alternative music may be described as rhythm-based, African American-rooted music that uses nontraditional R&B riffs or melodies.

Proponents of rhythm alternative say the big challenge is to break its artists on black stations, which traditionally have been cautious when programming music forms that are unfamiliar to its listeners.

Most observers agree that, with acts such as Seal and Dionne Farris working to gain airplay on black radio, combined with the commercial success of broad-reaching Ruffhouse act the Fugees, some programmers are relaxing their attitudes toward alternative black music.

R&B/mainstream KPRS Kansas City PD Sam Weaver is encouraged by recent label releases and has programmed songs by such progressive acts as Maxwell, Tony Rich and Genesis Theory. "But I hope it doesn't get to the point where everybody puts out only this kind of music because they think it's the only sound consumers want," says Weaver. "Because

acts are gaining a foothold, but says the music may take a while to reach mainstream consumers. "Some of that stuff is winning, and as a musician myself, I really respect the musicianship that acts like Maxwell and [Interscope's] Xavier have," he says. "But that kind of creative music can test the average consumer, who's most of the time just looking for something simple and pure to listen to."

Brooks says EMI's D'Angelo hit with consumers because of

in the right direction as it relates to the creation of records.

"There have to be some [R&B] radio stations out there that realize that there are listeners who like [rapper] KRS-ONE, [dancehall artist] Capleton, Anita Baker and Norman Brown. It can all be programmed together," says Harwood.

LOADING THE DICE

The kind of diversity Harwood describes can often be found on various-artists compilations, which often appear on the market in the form of soundtracks.

Currently, there are 16 soundtracks and various-artists sets on the Top R&B Albums chart. Among recent retail successes are Island's "Don't Be A Menace To South Central," which was certified gold, and MCA's "Dangerous Minds" and Arista's "Waiting To Exhale," which were certified platinum.

"It was a pretty fun project to make, considering the number of artists I had to work with, which often causes a lot of logistical problems," says Kenneth "Babyface" Edmonds, who produced "Waiting To Exhale." "I made a conscious effort with each artist to create songs that were tailored especially for them."

Some observers say economics is the reason many consumers are bypassing single-artist album releases in favor of albums that feature tracks from R&B's hottest performers—past and present.



ATLANTIC'S BOB JOHNSON SAYS THE TIME IS RIGHT FOR LABELS TO PROMOTE NONTRADITIONAL R&B ACTS BECAUSE CONSUMERS ARE READY: "BECAUSE WE'RE STARTING TO SEE TOUR PACKAGES THAT FEATURE RHYTHM-ALTERNATIVE ACTS, THE CONSUMER MARKET IS SLOWLY BEING MORE AND MORE EXPOSED TO MUSIC FORMS THAT BLUR WHAT RADIO DEFINES AS BLACK MUSIC."

then we'll be back where we started."

R&B POTPOURRI

While the influence of rap continues to make a growing impact on black music, such traditionally styled R&B acts as Gerald Levert & Eddie Levert, Sr., Lionel Richie, After 7, Boyz II Men, Brian McKnight and Toni Braxton have managed to retain a significant market share.

The hybrid blend of R&B and rap has gained increasing favor, especially among young listeners. R&B acts such as MCA's Jodeci, Bad Boy's Faith Evans, LaFace's TLC and So So Def's Sade are dominating the airwaves by using catchy hip-hop grooves and rap-like vocal cadence to accent black R&B melodies.

Says Virgin's Brooks, "If you look at the current [R&B] hits, you'll see that there's some kind of [hip-hop] subtext or fundamental rap emerging with traditional R&B music. At the same time, rap music is becoming more melodic and musical. I regard it as the perfect marriage."

Brooks shares Johnson's thoughts that rhythm-alternative

the artist's subject matter, which made it easier to accept the different direction the artist took musically.

R&B/mainstream WGCJ Chicago MD Don E. Cologne describes D'Angelo's music as "compelling" and agrees that it reaches a broad spectrum of listeners. "Initially, we thought the music was adult, but [the single] 'Cruisin' really opened things up," says Cologne. "If he was older, I don't think his music would have made it through, but because he's so young [21-years-old], the kids could relate."

360-DEGREE FORMAT

However, Correct Records GM Kevin Harwood says some radio stations and major labels are selling consumers short and are more conservative in taste than the consumers they service.

"An R&B radio format like the kind back in the '60s and '70s, that would program 360 degrees of black music, could win today," he says. "Artists like D'Angelo and the Fugees are steps

Photos, from left: Rhino Records' Ron Wiggins, WGCJ music director Don E. Cologne, Elektra chairman Sylvia Rhone

"People are not laying out their \$16 for a CD of untasted music these days, when they can buy a compilation of old-school music that features all hits," says Ron Wiggins, national director of urban sales and marketing for Rhino Records, an acknowledged industry leader in compilation albums.

Various-artists albums and soundtracks appear to be gaining more importance as the line blurs between labels and film companies.

As part of its recent restructuring (Billboard, April 27), Motown formed a soundtrack department, headed by Cassandra Mills, who had previous soundtrack success with Giant's "New Jack City."

Underworld Entertainment—co-founded by film directors Albert and Allen Hughes, and partner Darryl Porter—recently placed with Interscope (Billboard, April 29), and in addition to releasing regular product, the trio's label will serve as Interscope's soundtrack arm. "With this new relationship, we'll be able to launch our new artists from soundtracks," says Porter, underscoring a key reason for the move toward various-artists sets. ■

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RETURN OF THE "TOTAL" ARTISTS

(Continued from page 30)

self-contained R&B acts

Traditionally, major labels have consistently signed large numbers of rock acts who write, produce and perform their own music. However, in recent months, a bumper crop of R&B



Groove Theory

do-it-yourselfers have been making their mark on the industry. As the taste of mainstream R&B consumers continues its drift toward music and originality, A&R executives are finding it easier to sign acts who have more than just vocal talent. "One of the benefits of having such an artist is that you don't have to wait in line for a hot producer or to get a good writer,"



Solo

whose debut set, "Brainchild," was released in April, is composed, in part, of the hit production trio known as Organized Noise. As members of the producer collective, Rico Wade, Ray Murray and Patrick "Sleepy" Brown have used their studio skills for such acts as TLC and Outkast.

One of the reasons that Motown has recently beefed up its A&R staff to include a dozen positions was to help to identify and sign recording acts with more to offer than just a good look and the ability to carry a tune.

Says Motown executive VP Mark Siegel, "Our A&R and publishing departments work hand-in-hand because we're looking for acts that are self-contained and can make immediate contributions—not just on their own projects, but on other Motown acts as well."

Adds Motown A&R executive VP Eddie "F" Ferrell, "The more complete a package you have, the better the ability artists have to express themselves. We don't want one-dimensional artists that depend solely on their producers' vision, because if that happens, then usually the artist becomes invisible to the consumers."



Brooklyn Funk Essentials

LEFT-CENTER ACTS LEAD CHARGE

Possessing performing skills that reach beyond singing to track when performing is another growing trend, and acts like Perspective's Solo are seeing returns from their live shows in spades.

"Says BMG Music Publishing creative director Derrick

THE CONCEPT OF WELL-ROUNDED ARTISTS IS NOT NEW. CURTIS MAYFIELD, SAM COOKE AND SMOKEY ROBINSON ARE JUST A FEW OF THE MANY SOUL ARTISTS WHO WERE SUCCESSFUL SINGERS, WRITERS AND PRODUCERS. IN THE PAST FEW YEARS, SUCH ACTS AS BABYFACE, R. KELLY AND SHAI HAVE EMERGED AS SELF-CONTAINED R&B ACTS.

says Columbia A&R VP Mitchell Cohen, who signed Maxwell. "I was pretty much convinced that [Maxwell] had something to say broadly. He has a distinctive voice and musical direction. And he had enough [creative focus and material] to record a full-length album."

"Maxwell's Urban Hang Suite," was released April 2 and was entirely written by Maxwell, who produced five of the album's tracks.

"The thing about this creative artist renaissance is that it's not a big race," says Maxwell. "There's plenty of room for acts and different musics."

ARTISTS HELPING ARTISTS

Some recording acts have creativity to spare. Society Of Soul,

Thompson, "The industry is [signing] more acts that can deliver the kind of live dates that consumers want to pay for—and those are the ones that feature true showmanship."

Thompson says R&B acts who are left of center creatively are leading the do-it-yourself charge. "Artists like [Sire's] Seal, [Interscope's] Xavier, and Maxwell, are acts that have been really demonstrating true musicianship," he says. "But I hope that this is a real change and not just a blip on the screen."

"Bessy" Bob Brockman, instrumentalist and producer for Brooklyn Funk Essentials, says the ability to perform live creates opportunities for acts whose music might otherwise be unable to gain exposure through broad sources, such as radio.

(Continued on page 30)

ARTIST-SUPPORT GROUPS

(Continued from page 30)

ing at the issue of longevity," he explains. "It's a machine; there's often a pimp mentality. If a record hits, they can deal with artist development later."

In an effort to diversify Double XXposure, Elberbe recently hired music-industry veterans Ken Winitz and Pablo Diaz, who will head Double XXposure 2, a new division focusing on the Latin-music market. Cheats include vocalist Lisa Lisa, WQHT-Hot 97 (New York) radio personality Angie Martinez and former adult film star Vanessa Del Rio.

PRE-GAME COACHING

For labels or artist managers looking to sharpen their artists' media image, David Nathan is another name often discussed in the industry. The London native, based in Los Angeles since 1984, started his interview-coaching service in 1990.

Nathan is the U.S. editor of *Blues & Soul* magazine, a rescue producer and a frequent contributor to *Billboard*. As a journalist, he says, he kept encountering artists who didn't know how to



Clockwise from top left: Patra, Shabbe Ranks, Perreé

respond to interview questions.

"What I do definitely falls under the umbrella of artist development. If you have an artist that looks good, sounds good and can express himself articulately, it works for everyone," Nathan says. He, like Elberbe, feels that the record-label mentality is often about getting immediate results. "A lot of times," Nathan observes, "they're not sure if an artist will be around for a second or third album."

After working with artist artist Jeff McBride, Nathan was hired by Motown executives to coach artists Shabbe and Another Bad Creation on interview skills. Word-of-mouth referrals within the industry led Nathan to assignments with a wide range of urban talent including Toni Braxton, Chante Moore, Boyz II Men, Tony Rich and Brian McKnight.

Nathan says that the artists' main job is to promote themselves and project the best image possible. "It's important that they go into an interview prepared," he says. "They should realize that media—whether it's print, radio or television—is an important channel for reaching the public." ■

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d'angelo
children of funk
heather b. felony
alfonzo hunter
mad.cobraspeech
rappin channel
4-tay live
az summer
joi of 96'

EMI Records



R&B

U.S. TO-TOKYO EXPRESS

(Continued from page 38)

copies—mainly in Japan. Avex Chairman Tom Yoda says Lynn's powerful stage presence is one of the key reasons the label signed her. "Her professionalism and personality suit the stage," says Yoda. Such a "hyper-aggressive diva," in Yoda's words, is the perfect artist for Avex's state-of-the-art Vellarde disco in Tokyo's Roppongi nightlife district. Besides "Good Time," Lynn has released a total of three remix albums and maxi-singles on Avex.

The Japanese label's highest-profile R&B signing is veteran band Earth, Wind & Fire, which, like Lynn, finalized a worldwide deal with the Japanese label in 1995. After working on several projects as a producer for various Japanese record labels, group leader Maurice White and EW&F's business manager Art Macnow began having conversations with companies in Japan after EW&F left Warner Bros. Records in 1995 (in the wake of Mo'Nique's departure). They finally concluded a deal with Avex, who released a live EW&F album six months ago. "Live in Vellarde" sold 200,000 copies, mainly in Japan and Britain. Currently, the band is working on a new studio album, which will be released by Avex in Japan this summer. Avex provided the budget for the project and, under the terms of the global agreement, EW&F is free to place the album with licensees in all other territories (including the U.S.) outside the Pacific Rim.

"It's going to give Earth, Wind & Fire an updated, contemporary image," says Yoda. EW&F's continuing popularity with its loyal Japanese fan-base made the band a natural choice for Avex to sign, adds Yoda, who wants to position the band as "high-quality dance artists" in this market.

Maurice White remarks that "Because of the climate in the music industry here [in the U.S.], many of the artists from the '70s and '80s have had to look elsewhere to get record deals. In the U.S., you are expected to walk the line and come up with music that fits the flavor of the week. With Avex, it's a matter of 'Here's the budget, go make a record.' That's how I've worked in the past, and that allows us the total creative freedom to do what we do best." ■

(Assistance in preparing this report was provided by David Nathan in Los Angeles.)

DRIFT RHYTHM

(Continued from page 37)

vocal group 5 A.M., whose single, "Heaven," was released in May.

RCA's hip-hop/R&B groups Original Son and AKA have singles set for release this month, while Benz drops its "3 Men Called Ben" album June 14. Martine Girault releases her debut album, "Revival," in June or July, preceded by a new version of the classic title track. Chaur has an album out later this year, and Steven Dante has a set produced by Danny D. planned for fall release on Delirious/ROA.

WOMAN'S POWER, LEO'S LOVE

EMI released Dana Dawson's debut album, "Black Butterfly," on May 13, and the label will issue an as-yet-unspecified single from Eternal's double-platinum album, "Power Of A Woman," this summer. Cooltempo A&R manager Trevor Nelson is looking to re-establish Mica Paris with a new album and single in late summer. That's the same time frame for singer-songwriter Lynden David Hall, whom Nelson describes as falling somewhere

Soul diva Beverly Knight

between D'Angelo and Seal.

Two former EMI artists with indie releases are Think Twice, who are supporting their debut album, "Joy Is Free," on

(Continued on page 48)

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PRE-HISTORY

The Lost Steeltown Recordings

Lost for over a quarter of a century, the first recordings ever made by the Jackson 5 are available now on CD and Cassette. All 14 tracks were recorded by Steeltown Records in 1967, only months before being signed to Motown.





Interval Bass with a June single, and Phillip Leo, who released "No Temporary Love" in May on his Pacific Sound/Sharma label, with an album, "Down 2 Earth," due this fall.

Big Life released another single, "Where Is The Love," on June 3, from gospel/R&B female trio Truce's fine album, "Nuthin' But The Truce." Labelmates Damage continue to build a following with the single "I'd Do Anything," released May 29. Sixteen-year-old R&B underground star Celestia's sexually upfront debut album on Diesel is a strong seller. An album of new and remixed tracks from Diesel swing band Kruze, titled "Street But Not," is due this summer.

LOW LIGHTS, BLUES SKIES

Soultown Records introduces Ebon's "R.E.S.P.E.C.T." album in late June. There's a buzz on the street-soul scene for Jill Francis' re-promoted "Changes" single, while Rick Clarke releases his "Perfect Lady" album this summer, preceded by the "Turn The Lights Down Low" R.P.

Singer-producer Ray Haydin releases his second album,

"(I've Never Seen A) Sky So Blue," on the Opaz label, and an as-yet-untilled album by seasoned vocalist Patrick Jean-Frédéric, between September and October. Intimate Records has a trio of summer album releases: "Deeper Than That" by Lex; "Do It Right" by the much-touted soul vocalist Chris Ballin, and "The Intimate Sound Vol. 2."

MANCUNIAN SOUL



Back with the Mack: Mark Morrison

The compilation series "U.K. Pressure" on Pressure Records and "Soul Pressure" on Passion Music both broaden the exposure of independently released British R&B records. In addition, the recently released "New Flava" album (Excess) showcases new R&B acts, and "Voices In Control" (Expansion) features a collection of Manchester's soulful voices, including Victor Haynes, who produced the project.

Other indie R&B albums worth noting are "The B-Funk" (Dune) by the critically acclaimed soul diva Beverley Knight; the eponymous debut by new classic-soul trio Troi on Juice; "The Diary" (Soultown) by Maxene; and "More Soul Than Sense" (Rugged Ram) by soul crooner Ols. Other names (and labels) to watch from the indie British R&B scene: Devire (Prop), Maxine Brabams (BKO), Aldin Birdette (Dur), Stacy Phipps (ex-EMI), Diane Marsh (EBS), Jive (Expansion) and C223 (Rotang).

The 18-month-old R&B charts set up by the British R&B Association (BRBA) and its related syndicated radio show are a useful window of exposure for the genre in the U.K.

"People like Celestia and Beverley Knight are in the R&B chart for a period of time that retailers can actually look at," says Colin Barlow, head of the Wild Card label and a BRBA board member. As noted by Daddy Bug, R&B presenter on London's Kiss FM and A&R exec at the Rhythm Series label, "British R&B is improving all the time." ■

Q: What do the following artists have in common?

ANGELA BOFILL, JEAN CARNE, ROGER HATCHER, HOWARD HEWITT
NICOLE JACKSON, REBBIE JACKSON, JOSIE JAMES, EVELYN 'CHAMPAGNE' KING
FATHER MC, RODNEY MANNSFIELD, RONNIE MCNEIR, GARY TAYLOR, LEON WARE.

A: UK album releases on expansion

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Girl I Need You
Make My Life Over
Yesterday's Girl



Barbara Acklin
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Greatest Hits
Am I The Same Girl
Love Makes A Woman
Just Ain't No Love
Portrait Of A Broken Heart
Step Look And Listen
I Did I-



Young Holt Unlimited
Includes
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Young Holt Unlimited
With Music From
Dig New York



Jackie Wilson
Includes
Live At The Copa
Lovely Recordings
That's Why I Love You So
Distant Around
Distant Boy
Night
To Be Loved



Gene Chandler
Includes
The Best Of
Gene Chandler
I Don't Care
Good Times
Ivan The Teacher
To The Preacher
If You Don't Be True
There Goes The Lover



The Jackson 5
Includes
Pre-History
I Never Had A Girl
Big Boy
Let Me Carry Your Schoolbooks
We Don't Have To Be Over 21
You've Changed
Michael The Lover



T-Bone Walker
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The Legendary
Treat Your Daddy Well
I Don't Be Jealous
I Ain't Your Fool No More
Let Your Hair Down Baby
You Don't Love Me And I Don't Care
Hate To See You Go



Little Thomas
Includes
The Best Of
You're A Good Girl
I'm In Love
Holding On
Sexy Girl
Down Town



New Brunswick Years
Includes
Volume 1
Tyrone Davis - Tati Back
The Hands Of Time
The Chi-Lites - Oh Girl
Jackie Wilson - Higher And Higher
Barbara Acklin - Love Makes A Woman
The Lost Generation - The Sly The
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RETURN OF THE "TOTAL" ARTISTS

(Continued from page 44)

Despite a lukewarm domestic reception to "Cool, Steady And Easy," the band's debut set which was released last August, BEE has been able to earn a living touring and selling records abroad. "We've been doing a lot of festivals and club dates, especially in Europe," Brockman says.

Because of its more favorable international reception, Brooklyn Funk Essentials is currently recording a seven-cut EP for Europe-only to help promote the act's next tour of concert dates. The act's next domestic album is scheduled for release sometime in 1997. ■



Producing and performing: Society Of Soul

AMERICANS IN GERMANY

(Continued from page 35)

America, suggest Farfan. In Germany, there are numerous songwriters and producers looking for American performers.

"Black artists in particular frequently have extremely good voices—which make a pleasant change from the monotonous voices of German singers," says Dirk Schlimke, head of promotion at Harmon Music in Berlin. "As they also look different, success is almost guaranteed."

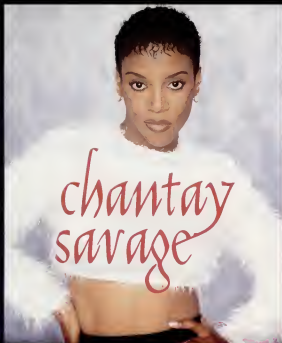
Numerous American artists are enjoying great success with German R&B and dance productions. Snap has the singer Summer from Los Angeles. Magic Affair is fronted by Anita Davis, a vocalist from the South. J. Supreme from California is with Culture Beat, and Fun Factory has Rod D., the rapper from New York. ■

OUR R&B COVER PHOTOGRAPHER



Joseph A. Rosen is a professional photographer based in New York City. He began combining his photography with his love of blues and jazz over 20 years ago. He has amassed an archive of performance and portrait photos of hundreds of artists. For

the last three years, he has worked closely with the Rhythm & Blues Foundation of Washington, D.C., to produce the "Preserving America's Soul" Calendar. The calendar features artists who have received the Foundation's prestigious Pioneer Award. Proceeds from the calendar benefit the Doc Pomus Fund For Emergency Relief. Rosen's photography regularly appears on CD covers as well as in numerous local and national publications, and he will be having an exhibit of his blues and jazz photography at the WBOG Gallery in Newark, N.J., starting this November.



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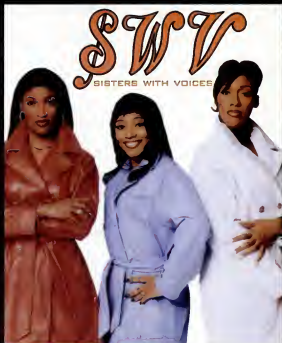


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Reliving Studio 54's Glory Days, GLAMAS Plays

LAST DANCE: As a 14-year-old lad glued to WKU-TV New York for the disco hits of 1977, we found few things as important as gaining access into Studio 54. It was like Dorothy reaching the land of Oz. No place epitomized the glory and flash of that era more—and we had to get there at all costs.

Memories of those days came rushing back to us as the May 23 date of the famed venue's last all-night bash approached. After 10 years of abandoned attempts to revive Studio 54 as a haven for the house music generation, the club is due to be pummeled into history forever by the proverbial wrecking ball. So before it is replaced by a McDonalds or a parking lot, why not fire up those smoke machines and strobe lights once more for old time's sake?

Tied in with the recently resurrected WKU-TV promotional purposes (talk about everything coming full circle), the hotly touted "last dance" proved to be a veritable cattle call of clubbed luminaries. Gloria Gaynor, Crystal Waters, Cher, Robin Ray Martin, Sweet Sensation, Seduction, the Cover Girls, Robin S., France Joli, Martha Wash, La Bouche, Jocelyn Brown, and Real McCoy all took to the stage. Actually, with the exception of Donna Summer and one or two oth-



by Larry Flick

ers, any set that ever issued a major dance record was there.

Breezing through the press entrance of the club was quite a different experience from that humdrum Saturday night 18 years ago when we decided to brave the notoriously discriminating velvet rope with our then girlfriend, Vicki, and fake I.D. to finally experience dance nirvana.

Decked out in black chinos, a shiny grey acrylic shirt (that was covered with charcoal-colored sequels), and suede platform shoes that added roughly four inches to our 6'2" frame, we were ready for action. All we had to do was pray that our perfectly blow-dried and sprayed John Travolta hairdo would hold up in the heat.

That first experience at Studio 54 was a brilliant, life-altering blur. It did not matter that the sound system at the dear, departed Xenos was a little more powerful or that the mod interior design of the long-forgotten New York, New York nightclub was more aesthetically pleasing. Studio 54 was the promised land of soaring grooves, fiercely sequined divas, and seductively gyrating bodies. The intangible magic of the room was addictive—as was the rush of faux stardom we felt when, under a sky of laser lights, we dipped and twirled Vicki better than our old Johnny T. did in "Saturday Night Fever."

That was just one of countless moments that contributed to a night we will never forget. The seing on the cake was grinning and waving with smug blins as we walked past the older braggarts from our Bronx, N.Y., neighborhood still trying in vain to get into the club as we stroled out on our way home.

Re-entering Studio 54 as an admittedly jaded 32-year-old journalist was an entirely different experience. Yeah, some of that old rush did come back—how could it not? For a fleeting second, we could almost see that 14-year-old in the middle of the dance floor, sunbathing all control to the groove under the big mirrored ball. But it was hard to fully embrace those memories without acknowledging the melancholy that comes with an event like this.

Once again standing in the middle of Studio 54, we could not help but feel the about all of those young unfairly shortened lins would not allow them to be there. We also reflected on the investment of heart and creativity of the artists who gave birth to this venue. The media may be crediting boundless kitsch and cynical fashion trends for the resurgence of disco, but we believe

it is the purity of spirit inherent in the music that has people compelled all over again. In fact, we'd argue that such spirit has remained a key ingredient of dance music from disco to hi-NRG and house, and every other form in between.

In any case, disco is an art form that has affected far more people than has been accurately documented to date. Any required proof was provided by the seemingly endless line of prospective punters hoping for access into the venue for one last dance. Some clearly wanted to revisit the past, while others were bent on getting to Os for the first time before it was too late.

As we walked passed the throng on our way home, we smiled at their patience and energy—and we hoped that they would carry some of the venue's remaining magic into the future.

OUT MUSIC: In a move to heighten mainstream awareness of their efforts, organizers of the Gay and Lesbian American Music Awards (aka the GLAMAS) are planning a series of events around the U.S. to showcase promising young queer acts. Dubbed Come Out and Play, the series will be launched in Chicago on Saturday (8) at the Metro.

The talent bill offers fairly broad genre representation, with the dance music banner being carried by Poi Energy Inc., an ambient/techno outfit comprising members from alterna-pop net Poi Dog Ponderance and glam troupe Boys Entrance. The evening will be hosted by actress Paula Killian and cabaret performer Henry West. A portion of the proceeds from the show will go to Stop AIDS, a local Chicago relief/awareness group.

Future Come Out and Play events will occur in New York on July 11 and in Los Angeles on Aug. 8, where the nominees for the first GLAMAS



Dreams of Gold: Logie/RCA act La Bouche visited radio station WBBM (B-96) Chicago recently to celebrate the gold-certified success of its single "Be My Lover," which is featured on the act's debut album, "Sweet Dreams." Also gold-certified: The act will spend much of the summer in the States, visiting radio and retail outlets between club gigs. Pictured, from left, are Andy Kemp, promotion manager, RCA; Melaine Thornton, La Bouche; Terry Fox, her personality; WBBM's Erik Bradley, music director; WBBM's and Lana McRay, La Bouche.

ceremony will be announced. Awards will be handed out on Oct. 6 at a venue still to be confirmed in New York. For more information, call the GLAMAS office in New York.

BOOGIE WONDERLAND: What a pleasure it is to see Tommy Boy Records get back into the dance game. The hip-hop-heavy label appears to be on the verge of a much-deserved multifaceted hit with "This Is Your Night" by Amber. This is Euro-NRG of the highest and most festive quality. The protégé of the Berman Brothers, the coars with endearing girlie charm and a squeaky-cute voice. The track, which has an immediately infectious chorus, has been remixed to suit every possible format by the Bermans, Junior Vasquez, and DJ Ernie, with even more versions in the offing by the Lisa Marie Experience, Deep Dish, and Mousse T.

Boostered by a videoplip directed by Jeff Kennedy, this single has smash stamped all over it. Tommy Boy has not officially begun soliciting airplay on the cut, and it is already getting spins on WBBM (B-96) Chicago, KTFM San Antonio, Texas, and WKU-TV "This Is Your Night" preview the album "Colour of Love," which is tentatively slated for release Aug. 20.

New York's Dance Baby! Records has been kinda quiet lately, so it's nice to see the label back in full operation with "Burn," which gathers the 2-year-old indie's singles output into a solid best-mixed CD. Label head Dan Landrev produced and co-wrote nearly every cut (and he's quite good), so there is a seamless flow that makes this set particularly appealing.

Added pleasure comes from the

parade of divas featured, most notably the saucy and soulful Michelle Weeks. Actually, Weeks has set been the most visible figure on the dancefloor in recent times either. Where are you biding, girl? We miss ya!

Another compilation well worth a whirl is "House Bitch: Good To The Last Beat," which shows Chicago DJs Alex "Peace" Martinez and Kevin Halstead flexing their turntable skills with a spore of singles previously released by Strictly Hypoc Records. The emphasis here is as much on the agile fingers of Martinez and Halstead as it is on the quality of the music. Lots of cool tricks and blends employed here. Check it out.

We often report on the excitement surrounding a stateside label making room for a fab European import, so it's gratifying to note that the oh-so-potent "Get Another Plan" by New York's Abstract Plan has been picked up for worldwide distribution by Takin Loud Records in the U.K. Previously available here on Wave Records, the track is an acid-jazz kickin' soaked in retro-soul. Francois Kervurkian and Eric Kupper have both completed remixes for the record's summer release abroad.

Freese Records continues to hang tough in the underground with "It's Over Me" by Jahkey B. Featuring Lydia Rhodes, a rugged houser that makes the most of a solid vocal and a sing-along chorus. Sharp minds will recall Rhodes from a long-ago collaboration with pre-superstar Junior Vasquez on an album that included several choice pop bunnies and a kinky cover of A Taste Of Honey's "Boogie Oogie Oogie." Small world, eh?

Futuristic Groovin': German producer/bestmaster Diferent, zits, chills with compariest and collaborator Jazz Cox Blaz (aka Royce Marquis II) during a recent trip to New York to promote their first stateside album, "More Noize Please" (Due Thursday (8) on Shadow Records), the set showcases the pair's unique style of blending ambient dub, old-school soul, and acid-jazz zany. Diferent also keeps busy producing underground German hip-hop acts, while Jazz Cox Blaz runs his Tribes of the Underground fanzine and spins weekly at Germany's popular Funkadelic nightclubs. Look for the two to spend a portion of the summer in the States, touting "More Noize Please" and laying down tracks for new projects.

Billboard HOT Dance Breakouts

FOR WEEK ENDING JUNE 8, 1990

CLUB PLAY

1. LOVE DON'T NEED TWO HEAVEN ANYMORE
TOMMY BOY
2. LET THIS BE A PRAYER ROLL GOES
PERILLOUS CROSS
3. CHA CHA AMANDO VAN HELDEN
LOVE
4. US OF OUTTA CONTROL, NEW YORK
LOVE
5. IT FEELS LIKE LOVE NEW RELIGION
FLORENCE

MAXI-SINGLES SALES

1. WHO COULD IT BE LUCIANO FEAT.
TOMMY BOY
2. TEASE ME 3T
MUSK
3. FEEL DA MUSK SNEAK SENSATIONS
TOMMY BOY
4. THIS IS YOUR NIGHT AMBER
TOMMY BOY
5. FIERY CALORIES LIGALLES AMBLA

Breakouts: Titles with italics chart potential, based on club play or sales reported this week.

HOT DANCE MUSIC

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE
OF DANCE CLUB PLAYLISTS

ARTIST

No. 1

AMERICA 1 LOVE AMERICA (SUGAR LADY) 204

CLUB ATTRACTION

1 8 12 6 **CHILDREN** (MOTIV) 1 2007

2 1 1 7 **REACH UP** (TOMMY) 1 2007

3 4 3 6 **CAN'T STOP LOVING** (JULIAN) 2009

4 2 2 9 **MOVIE** (STREET) 2010 627

5 8 10 9 **DIRTY LOVE** (REPUBLIC) 0009

6 4 1 9 **ONE MORE TRY** (CHAMPION) 3452/610

7 9 14 7 **STOPPED** (MONSIEUR) 1000 8400

8 13 16 6 **THEME FROM MISSION: IMPOSSIBLE** (MOTIV) 2010 1000

9 14 22 4 **WHOLE** (ATLANTIC) 8000

10 11 7 9 9 **WYNN BAR** (VIRGIN UNDERGROUND) 2847/1000

11 7 9 9 9 **YOU KEEP ME WANGIN'** (ON) 1000 3450

12 16 30 3 **SEXUALITY** (WARNER) 2007 43615

13 12 5 11 **SUNDAY AFTERNOONS** (ARCADE) 1000 1000

14 12 8 12 **LOVE LOVE LOVE** (VIRGIN) 1000

15 20 27 4 **MAKE YOUR BODY** (MOTIV) 2010 1000

16 21 2 3 **MAKE THE WORLD GO ROUND** (CHAMPION) 300

17 19 6 11 **THE CAPTAIN OF THE SHIP** (LOVE) 1000

18 21 28 9 **ONECK THIS OUT** (MOTIV) 1000

19 27 33 4 **JAZZ IT UP** (STREET) 1000 1000

20 21 33 4 **ALWAYS BE MY BABY** (COLLEEN) 1011

21 16 11 9 **POWER OF LOVE** (FREEDOM) 1000

22 24 29 3 **DISCO '96** (MOTIV) 1000

23 20 37 3 **ONE BY ONE** (REPUBLIC) 43615

24 22 24 6 **REACH INSIDER** (CLIFF) 1000

25 26 26 6 **NEVER STOP** (VIRGIN) 22

26 38 7 2 **LOOKING AT YOU** (COLLEEN) 1000

27 12 17 6 **1975** (VIRGIN) 1000

28 21 24 5 **THEY CAN'T TAKE ABOUT US** (VIRGIN) 1000

29 35 44 3 **WAVE SHOCK** (MOTIV) 1000

30 41 40 2 **GET UP ON UP** (MOTIV) 1000

31 45 11 2 **BEFORE** (ATLANTIC) 1000

32 25 28 11 **YOU'VE NEVER FID** (MOTIV) 1000

33 37 46 3 **TAKES ME HIGHER** (MOTIV) 1000

34 29 20 9 **LOVE CAN CHANGE IT** (VIRGIN UNDERGROUND) 1000

35 41 45 3 **HARVEST** (MUSIC) 1000

36 30 60 5 **REMEMBERING THE FIRST TIME** (MOTIV) 1000

37 44 11 7 **ALWAYS THERE** (MOTIV) 1000

38 25 15 13 **SWEET DREAMS** (MOTIV) 1000

39 46 11 7 **HALLO SPACEDOUT** (VIRGIN) 1000

40 19 13 12 **THE SOUND** (LOVE) 1000

41 47 11 2 **FOR THE LOVE OF YOU** (LOVE) 1000

42 62 21 14 **NO REASON TO CRY** (MOTIV) 1000

43 11 11 11 **YOU GOT ME FOREVER** (MOTIV) 1000

44 43 42 5 **LIFT ME** (MOTIV) 1000

45 33 21 23 **ALL I WANT ON DANCE** (MOTIV) 1000

46 31 21 23 **TALK TO MY HEART** (MOTIV) 1000

47 31 21 23 **FLIES** (MOTIV) 1000

48 31 21 23 **FLIES** (MOTIV) 1000

49 31 21 23 **FLIES** (MOTIV) 1000

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177 31 21 23 **FLIES** (MOTIV) 1000

178 31 21 23 **FLIES** (MOTIV)

Jason Petty Lends Fresh To Legend Of Hank Williams

Singer Hopes To Parlay Stage-Show Success Into Recording Career

BY CHET FLIPPO

NASHVILLE—Some are predicting that 1996 will be the year of Hank Williams, and one big reason for that is the startling success of the re-creation of Williams' tragically brief life and meteoric career, presented onstage in the hall where he burst into country music stardom.

On June 11, 1948, Williams debuted on the Grand Ole Opry in the Ryman Auditorium with an unprecedented six encores for "Lovesick Blues."

Now, three nights every week in that same historic tabernacle, Jason Petty is drawing encores and standing ovations in his portrayal of Williams in "Lost Highway: The Music And Legend Of Hank Williams."

"Lost Highway" is the second dra-

matic musical production staged at the Ryman. "Always...Patty Cline," which ran for the 1994 and '96 summer seasons, also playing three nights a week, drew 250,000 customers during its run. It's now a roadshow production, and Kistner, Mandy Barnett, has gone on to a recording career on Asylum. "Lost Highway" is slated to play Thursday, Friday and Saturday nights through Oct. 26.

The Williams revival is something Petty feels he partly foretold when, as a fledgling singer and actor in production at Opryland, he told Ted Sorensen, then director of "Always...Patty Cline," that when he got around to doing Williams' show, Petty would be ready to star in it.

Meanwhile, the Marcher, Tenn., native was portraying Garth Brooks, Elvis Presley, and Aretha Franklin in "I

Love," he often thought of quitting and trying to start a writing and singing career in Nashville. Now, he's glad he persevered. "I just wanted a good place to get my voice into shape and to get my stage presence in shape," he says.

Those who had seen Williams perform are impressed by the way Petty adds flesh and blood to the legend. Guitarist James Burton, who saw Williams play a '50s date in the late '40s and early '50s, finds it eerie how Petty manages to resemble, sound like, and move like Williams. "The only thing he doesn't do that Hank did was that Hank would sometimes stand at the microphone with both feet together and put time with both

feet at the same time," he says.

One reason for that may be that the one surviving clip of Williams performing—from the Kate Smith TV show in 1947—used the same pattern for his stage movements. Petty also used tales from surviving friends of Williams and musicians who worked with the artist.

"I studied the Williams biography," Petty says, "and the files at the Hall of Fame [and] at the Country Music Foundation. I went down to Hank's grave in Montgomery [Ala.], went over to his hometown of Georgiana [Ala.], met his friends, and did everything I could to emulate his mannerisms."

He also lost about 20 pounds in order

to resemble the gaunt Williams. "The stage clothes help with getting the Hank Williams shape," he says. "I usually wear a 42 long; he was 36 and was a 48 long."

Otherwise, he says, he strives mightily to become Williams. "I'm not a professional actor," he says. "You just have to become Hank for a night. If that's not acting, then that's what I'm doing. I get there at 6:30 for an 8 o'clock show, and by 7:30 I'm in character. When I get onstage, when that spotlight hits and I turn and start singing, 'They Good Lovin',' and I slowly come out of the shadows and that crowd starts cheering, that's when I'm in it big time."

(Continued on page 56)

Mercury's Terri Clark Knows How To Wrangle Endorsement Deals

BY DEBORAH EVANS PRICE

NASHVILLE—Of the many companies that go into making an artist's career successful, the music is the obvious one. But exposing that music to the widest possible audience is crucial.

Country acts are finding more and more that endorsement deals that increase their presence in the marketplace can be tremendous assets. Just ask Mercury's Terri Clark, who has struck successful deals with Wrangler jeans, Justin boots, and Reebok sneakers.

Clark, whose debut album has been certified gold by the Recording Industry Assn. of America and who was named Billboard's top new female artist for 1995, has been garnering added exposure through her associations with the three companies. Besides creating a poster for in-store use, and Clark recently did a photo session for in-store advertisements and promotional materials for Justin boots.

The biggest campaign she's involved in was with Wrangler jeans, which is gearing up for a major promotion involving Clark, Tracy Byrd, and Neil McCoy in conjunction with the Country Music Assn. Awards show in the fall.

Since the very beginning, "When I was a teenager singing around my hometown, I would wear a hat. Then I moved to Nashville and waited tables. I got a job selling boots, so I started wearing a hat about a year into [producer and Sony/ATV Tene Publishing VP] Don Cook's office one day and I was wearing a hat, and he

noticed from the U.S. and one from the West. The prize package includes apparel, hotel, tickets, passes to the annual show, and dinner with Byrd, McCoy, and Clark.

Retailers will receive teaser cards, banners, posters, sampler cassettes, and other promotional materials. Clark and the other Wrangler entrants stand to benefit from the additional exposure. "I think that getting your face out there is great," Clark says. "I just did a poster for Justin boots and they are going to put those up at western stores. I think it all ties in—country music, boots, and jeans."

Clark says that she's excited about her involvement with Wrangler. "Wrangler is the biggest-selling jeans company," she says, "and I've always wanted to work with Wrangler. When I contacted them before my record came out, and it was still a little too soon to do a whole bunch of stuff, [but] they have been sending me free jeans from the very beginning."

"When I was a teenager singing around my hometown, I would wear a hat. Then I moved to Nashville and waited tables. I got a job selling boots, so I started wearing a hat about a year into [producer and Sony/ATV Tene Publishing VP] Don Cook's office one day and I was wearing a hat, and he

noticed from the U.S. and one from the West. The prize package includes apparel, hotel, tickets, passes to the annual show, and dinner with Byrd, McCoy, and Clark.

TBS Series Documents Roots Of Country; Terri Clark Does Windows

THE SIX-HOUR EPIC "America's Music: The Roots Of Country" is without a doubt the best documentary yet produced about country music. It's being presented in two segments on TBS. Part one premieres Sunday (2), part two June 9, and part three June 16; all will be aired at 7 p.m. EDT. The segments will again be televised on Monday (3), June 10, and June 17. The documentary will be shown in its entirety June 20 at 12:05 p.m. A book from the series will be released Saturday (1), and the videos will go on sale this fall. The entire series is rebroadcast prior to Country Music Assn. Awards week in October.

This sprawling, sometimes profound, and sometimes overspreading extravaganza will not fail to entertain and educate viewers. Marty Stuart, who acts as spokesman for the project, says he got on board after a phone call from Nashville author and commentator Robert K. Oermann. "After I talked to him, I could see that he was really after the heart and soul of country," says Stuart, a country historian himself. "He wanted artists and writers and guitar players, but he also wanted bus drivers and all the rest."

Oermann says he got involved more than two years ago when producer Tom Neff called him. Neff, a Nashville native, had seen Life magazine photos of Appalachia from 1941, and the images inspired him to produce a country documentary. He and Oermann wrote a treatment, and Neff shopped it around until TBS agreed to bankroll a six-hour original production.

Oermann says TBS was "marvelously supportive. I need a history of country music; it's not an original idea, but the support to make it work is. It's a huge logistical project." Oermann adds that TBS wanted a full script before filming began but then provided complete backing. The producers conducted more than 200 original interviews for the project, filming everywhere from Appalachia to New Orleans to Memphis to Kentucky to Bakersfield, Calif.—wherever country was.

"We wanted it to be more of a 'history' documentary than I wanted it to be. All these historic tales of music are still alive. It's not dead music. People still perform Carter Family songs, Dave Mason, and Jimmie Rodgers music and bluegrass and all the rest. It's still alive and breathing music. Then we broadened it. What about the fun, what about sex, what about the excitement, what about club life, what about slow Rock, what about the whole lifestyle that surrounds the music?"

Some vignettes that stay in the mind: Merle Haggard

passionately defending country music; a young Bob Dylan lovingly singing Hank Williams; a haunted Ray Price dismissing modern country as "70s rock'n'roll, a haughty Freddy Fender thanking country music for "putting a T-bone steak next to my piano bones."

IN ANOTHER HISTORICAL NOTE, Terri Clark is now the happy owner of the original front window of the venerable Tootie's Orchid Lounge. Her label, Mercury Nashville, bought the windows for \$40,000 in an auction benefiting the Monroe Harding Children's Home for abused and neglected children. Clark used to perform in front of those windows in her scuffling days, and Mercury couldn't imagine a better gift for her. ... Upcoming performances in the Nashville On Stage series at Opryland's Chevrolet/Go Celebrity Theater include Collie Raye June 15; Willie Nelson June 22; the Kraft Country Tour with Pam Tillis, Lorrie Morgan, and Cashmere Carter June 29; Patty Loveless July 1-2; the Oak Ridge Boys July 3-4; the Charlie Daniels Band July 5; and Merle Haggard July 6.

... Nashville songwriter Lori Fischer stars in the musical comedy "Cowgirls" at the Minetta Lane Theatre in New York. ... Also in New York, Jeff Cardiano will perform at the Museum of Television and Radio Tuesday (4). The show will be recorded for the syndicated radio series "Acoustic Country." ... Mindy McCreedy arrived by helicopter for her appearance last month at North Fort Myers, Fla.'s Wal-Mart. It's her hometown, and more than 1,000 fans welcomed the BNA artist.

SIGNINGS: Johnny Rodgers to HighTone Records. He is reunited with producer Jerry Kennedy and Roy May, who produced the Teenage's major releases. ... Also new to HighTone is Marty Brown. In the early '80s, Brown signed with MCA and released three critically acclaimed albums but suffered an almost fatal overdose of critical acclaim, especially after CBS-TV adopted him. ... Local A&R man Mary Martin inked a consulting deal with Asylum and Elektra. ... John McMill Montgomery forms his own company to handle booking and PR. The JMM Co. Inc. has opened offices on Broadway, staffed by May and Donna Hysmith. ... Ty England was being appointed "national spokesperson for the Teenageers of America." ... Naomi Judd was awarded the Shining Spark Award by Annual Share Inc. Last year's recipient was Bob Hope.

Billboard TOP COUNTRY ALBUMS

FOR WEEK ENDING JUNE 6, 1996

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND COUNTRY SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	PEAK POSITION
			LABEL & NUMBER/STORYING LABEL/ISSUING LABEL		

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	PEAK POSITION
38	38	34	DAVID LEE MURPHY • WCA 12044 (C) 96121 961	OUT WITH A BANG	10
39	37	113	GEORGE STRAIT • WCA 10014 (C) 96121 961	PURE COUNTRY (SOUNDTRACK)	1
40	35	35	MARTINA MCKINTIRE • WCA 94809 (C) 96121 961	WILD ANGELS	17
41	40	38	VARIOUS ARTISTS • WCA 102017 (C) 96121 961	HIT COUNTRY '96	31
42	41	120	REBA MCKINTIRE • WCA 10015 (C) 96121 961	GREATEST HITS VOLUME TWO	1
43	52	67	HAL KETCHUM • WCA 100772 (C) 96121 961	THE HITS	43
44	39	42	LEE ROY PARNELL COLUMBIA • 7-106115 (C) 96121 961	WE ALL GET LUCKY SOMEBODY	25
45	54	124	JEFF FOXWORTH • WCA 100154 (C) 96121 961	YOU MIGHT BE A REDEEMER	3
46	55	55	WILLIE NELSON • COLUMBIA • 10-10291 961	SUPER HITS	34
47	42	36	BILLY OCEAN • COLUMBIA • 30025 (C) 96121 961	IT'S WHAT I DO	18
48	43	293	BROOKS & DUNN • AMERICA • 100018 (C) 96121 961	BRAND NEW MAN	3
49	48	49	ALABAMA • WCA 10015 (C) 96121 961	GREATEST HITS VOL. II	8
50	50	81	SAWYER BROWN COLUMBIA • 10-10291 961	THIS THING CALLED MARRY AND MARRY (IT ALL	11
51	45	44	DIAMOND RIO • AMERICA • 10012 (C) 96121 961	IV	14
52	62	80	CHARLIE DANIELS • EPIC • 6410009 (C) 96121 961	SUPER HITS	50
53	44	43	BROOKS & DUNN • AMERICA • 100018 (C) 96121 961	WAITIN' ON SUNSHINE	1
54	56	30	DWIGHT YOAKAM • REPRISE • 40051 (C) 96121 961	ONE	5
55	47	56	EMILIO CAPRAL • NASHVILLE • 32761 (C) 96121 961	LIFE IS GOOD	13
56	50	31	AARON TIPPIN • WCA 42140 (C) 96121 961	TOOL BOX	12
57	46	48	LORRIE MORGAN • PHA • 100018 (C) 96121 961	GREATEST HITS	5
58	53	101	THE MAVERICKS • WCA 10015 (C) 96121 961	WHAT A CRYING SHAME	8
59	55	51	DOLLY PARTON COLUMBIA • 10-10291 961	WHAT A CRYING SHAME	47
60	54	53	CHRIS LEOULOU • COLUMBIA • 10-10291 961	STAMPED	33
61	50	45	JOE OFFIE • EPIC • 6410009 (C) 96121 961	LIFE'S SO FLUNKY	28
62	45	29	PAUL TILLIS • WCA 10015 (C) 96121 961	ALL OF THIS FUNKY	2
63	57	7	HANK WILLIAMS, JR. • MCA • 60073 (C) 96121 961	A.K.A. WHAM RAN SAM	40
64	64	35	LITTLE TEXAS • NASHVILLE • 40017 (C) 96121 961	GREATEST HITS	17
65	64	123	BLACKHAWK • WCA 10015 (C) 96121 961	BLACKHAWK	15
66	63	153	BROOKS & DUNN • AMERICA • 10018 (C) 96121 961	HARD WORKIN' MAN	2
67	53	45	TRACY BRID • WCA 12042 (C) 96121 961	LOVE LESSONS	8
*** PACESETTER ***					
68	72	72	JUNIOR BROWN • MCA • 3774100 (C) 96121 961	JUNIOR BROWN	32
69	62	105	REBA MCKINTIRE • WCA 10015 (C) 96121 961	READ MY MIND	2
70	67	69	PATTY LOVELESS • WCA 100001 (C) 96121 961	WHEN FALLEN ANGELS FLY	8
71	68	172	JOHN MICHAEL MONTGOMERY • ATLANTIC • 8155549 (C) 96121 961	SCOTCH IT UP	1
72	NEW	1	RICKY SKAGGS • ATLANTA • 10015 (C) 96121 961	SOLID GROUND	72
73	RE	203	MARY CHAPIN CARPENTER • COLUMBIA • 10015 (C) 96121 961	COME ON COME ON	6
74	RE	63	RHETT Akins • COLUMBIA • 10015 (C) 96121 961	A THOUSAND MEMORIES	45
75	71	73	WADE HAYES • COLUMBIA • 10015 (C) 96121 961	OLD GROUND TO KNOW BETTER	18

Albums with the greatest sales gains this week. * Recording Industry Ass'n (RIAA) certification for sales of 500,000 units. * RIAA certification for sales of 1 million units, with certification dates indicated by a number following the asterisk. * Asterisk indicates L.P. available. Most top albums, and CD prices for RIAA and BGM sales, are suggested lists. Price ranges marked L, M, and H are equivalent prices, which are projected from wholesale prices. Greatest sales gains chart's largest unit increase. Pacesetter indicates largest percentage growth. Indicated biggest sales gains were from last week. * indicates price in parentheses. © 1996, Billboard Publications, Inc. and SoundScan, Inc.

Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND COUNTRY SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	PEAK POSITION
1	1	1	PATSY CLINE	GREATEST HITS	264
2	2	2	PATSY CLINE	THE LEGENDARY PATSY CLINE	1
3	3	3	HANK WILLIAMS, JR.	GREATEST HITS, VOL. 1	78
4	3	3	SHANE TWAIN	SEMI CRAZY	32
5	7	7	HANK WILLIAMS	24 GREATEST HITS	63
6	5	5	GEORGE JONES	SUPER HITS	243
7	6	6	WILSON JOHNSON	WANTED BY THE STATE	4
8	8	8	GEORGE STRAIT	GREATEST HITS, VOL. 2	262
9	4	4	REBA MCKINTIRE	GREATEST HITS	262
10	6	6	THE CHARLIE DANIELS BAND	A DECADE OF HITS	262
11	12	12	PATSY CLINE	THE PATSY CLINE STORY	80
12	11	11	GARTH BROOKS	NO FENCES	75
13	10	10	GEORGE STRAIT	GEORGE STRAIT'S GREATEST HITS	258

THIS WEEK	LAST WEEK			WEEKS ON CHART	
34	10	DWIGHT YOAKAM & AC/DC	WHEEL HUNTER (10/10/1988)	THIS TIME	20
35	15	WAYLON JENNINGS & BOB DYLAN	THE WHEEL (10/10/1988)	GREATEST HITS	127
36	18	COLLIN RAY & THE KENTUCKY HEADBOPERS	THE KENTUCKY HEADBOPERS (10/10/1988)	EXTREMES	127
37	14	KETH WHITLEY & BOB DYLAN	THE WHEEL (10/10/1988)	GREATEST HITS	119
38	12	GARTH BROOKS & CINDY LAUPER	THE WHEEL (10/10/1988)	THE CHASE	22
39	17	JOHN MICHAEL MONTGOMERY & ATLANTIC BROTHERS	THE WHEEL (10/10/1988)	LET'S DANCE	54
40	18	BILLY RAY CYRUS & MCKENNY JACKSON	THE WHEEL (10/10/1988)	SOME DAYS ARE	54
41	21	TOBY KEITH & JAM NATION	THE WHEEL (10/10/1988)	TOBY KEITH	11
42	25	KENNY ROGERS & CAPTAIN JACKSON	THE WHEEL (10/10/1988)	TWENTY GREATEST HITS	114
43	24	GARTH BROOKS & CINDY LAUPER	THE WHEEL (10/10/1988)	IN FACES	25
44	26	MARTINA MCKINTIRE & MCA	THE WHEEL (10/10/1988)	THE WAY THAT I AM	26
45	27	GEORGE STRAIT & MCA	THE WHEEL (10/10/1988)	TEN STRAT HITS	86

Catalog albums are older titles which are registering significant sales. © 1996, Billboard Publications, Inc. and SoundScan, Inc.

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS AND TRACK SERVICE. 104 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	
			PRODUCER: JENNIFER L. HARRIS	1	1	1	1	1	1	
			1	1	1	1	1	1	1	
1	2	30	BLUE CLEAR SKY (PRODUCER: STEVEN ANTONIO)	GEORGE STRAIT (DECCA 101)	1	38	40	2	A LOVE STORY IN THE MAKING (PRODUCER: STEVEN ANTONIO)	
2	1	1	*** No. 1 *** I WANT TO BE YOURS (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)	2	39	46	4	GIVE WATER TO A DROWNING MAN (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)		
3	3	6	14	MY MARIA (PRODUCER: STEVEN ANTONIO)	3	40	29	10	THE CHANGE (PRODUCER: STEVEN ANTONIO)	
4	5	8	12	THINK ABOUT YOU (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)	4	41	42	19	BACK IN MY ARMS AGAIN (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)	
5	4	7	15	TIME MARCHES ON (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)	5	42	43	26	SAY I (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)	
6	6	9	14	I'M NOT SUPPOSED TO LOVE YOU ANYMORE (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)	6	43	44	33	4 TO 1 IN ATLANTA (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)	
7	7	9	13	DOES THAT BLUE MOON EVER SHINE ON YOU (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)	7	44	45	40	I DON'T THINK I WILL (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)	
8	8	10	14	TEN THOUSAND ANGELS (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)	8	45	46	47	WRONG PLACE, WRONG TIME (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)	
9	9	11	14	IF I WERE YOU (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)	9	46	47	48	LEARNING AS YOU GO (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)	
10	10	12	14	HOMER (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)	10	47	48	49	RUNNING AWAY WITH MY HEART (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)	
11	11	13	14	IT'S WHAT I DO (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)	11	48	49	50	*** NEW! *** REDECK GAMES (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)	
12	12	14	14	EVERY TIME I GET AROUND YOU (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)	12	49	50	51	*** NEW! *** CAT'S IN THE CRABBLE (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)	
13	13	15	14	LONG LONGSOME SONG (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)	13	50	51	52	*** NEW! *** C-O-P-N-T-Y (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)	
14	14	16	14	HOLD ON TO SOMETHING (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)	14	51	52	53	*** NEW! *** WORSHIP IT OUT (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)	
15	15	17	14	*** AIRPOWER *** NO ONE NEEDS TO KNOW (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)	15	52	53	54	*** NEW! *** SEA (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)	
16	16	18	14	HEAVEN HELP MY HEART (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)	16	53	54	55	*** NEW! *** WILD AT HEART (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)	
17	17	19	14	SOMEONE ELSE'S DREAM (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)	17	54	55	56	*** NEW! *** JACK'S LADDER (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)	
18	18	20	14	*** AIRPOWER *** DADDY'S MOTHER (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)	18	55	56	57	*** NEW! *** HEAVEN IN MY WOMAN'S EYES (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)	
19	19	21	14	MEANT TO BE (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)	19	56	57	58	*** NEW! *** IT'S LOVELY OUT THERE (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)	
20	20	22	14	HEADS CAROLINA, TAILS CALIFORNIA (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)	20	57	58	59	*** NEW! *** I THINK WE'RE ON TO SOMETHING (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)	
21	21	23	14	MY HEART HAS A HISTORY (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)	21	58	59	60	*** NEW! *** CARRIED AWAY (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)	
22	22	24	14	STARTING OVER AGAIN (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)	22	59	60	61	*** NEW! *** EVERYTHING I OWN (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)	
23	23	25	14	TREAT HER RIGHT (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)	23	60	61	62	*** NEW! *** STRANGER IN YOUR EYES (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)	
24	24	26	14	A THOUSAND TIMES A DAY (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)	24	61	62	63	*** NEW! *** TELL ME AGAIN (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)	
25	25	27	14	HONKY-TONK'S WHAT I DO BEST (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)	25	62	63	64	*** NEW! *** GIVE ME SOME WHEELS (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)	
26	26	28	14	LONG AS LIME (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)	26	63	64	65	*** NEW! *** EVERY TIME SHE PASSES BY (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)	
27	27	29	14	BLUE (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)	27	64	65	66	*** NEW! *** MAINE (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)	
28	28	30	14	DON'T GET ME STARTED (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)	28	65	66	67	*** NEW! *** IT'S MIDNIGHT CHOCOLATE (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)	
29	29	31	14	ALMOST A MEMORY NOW (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)	29	66	67	68	*** NEW! *** WHO'S THAT GIRL (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)	
30	30	32	14	PHONES ARE RINGING ALL OVER TOWN (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)	30	67	68	69	*** NEW! *** DANCIN' WITH THE WIND (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)	
31	31	33	14	WHAT I WANT (GET FOR LOVE) (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)	31	68	69	70	*** NEW! *** YOU STILL GOT ME (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)	
32	32	34	14	ON A GOOD NIGHT (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)	32	69	70	71	*** NEW! *** I GUYS GOT IT ALL THE TIME (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)	
33	33	35	14	BY MY SIDE (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)	33	70	71	72	*** NEW! *** I AM YOURS (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)	
34	34	36	14	YOU WIN MY LOVE (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)	34	71	72	73	*** NEW! *** GRAVITATIONAL PULL (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)	
35	35	37	14	ONLY ON DAYS THAT END IN "Y" (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)	35	72	73	74	*** NEW! *** FREEDOM (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)	
36	36	38	14	THE RIVER AND THE HIGHWAY (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)	36	73	74	75	*** NEW! *** I DO (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)	
37	37	39	14	THERE'S A GIRL IN TEXAS (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)	37	74	75			
38	38	40	14	THEN YOU CAN TELL ME GOODBYE (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)	38	75				

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	
38	40	42	2	A LOVE STORY IN THE MAKING (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)	UNICA DAVIS (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)
39	46	47	4	GIVE WATER TO A DROWNING MAN (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)	LEE RAY PARNELL (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)
40	29	10	10	THE CHANGE (PRODUCER: STEVEN ANTONIO)	LAURIE BROOKS (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)
41	42	19	19	BACK IN MY ARMS AGAIN (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)	ROCKY CARROLL (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)
42	43	26	26	SAY I (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)	ALABAMA (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)
43	44	33	33	4 TO 1 IN ATLANTA (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)	TRACY BYRD (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)
44	45	40	40	I DON'T THINK I WILL (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)	JAMES DONAHUE (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)
45	46	47	47	WRONG PLACE, WRONG TIME (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)	MARK CHESNEY (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)
46	47	48	48	LEARNING AS YOU GO (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)	KICK TREWING (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)
47	48	49	49	RUNNING AWAY WITH MY HEART (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)	LONGEST (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)
*** HOT SHOT DEBUT ***					
48	NEW	1	REDECK GAMES (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)	• KEV FORNATY WITH ALAN JACKSON (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)	
49	41	46	8	CAT'S IN THE CRABBLE (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)	• PERRY SKAGGS (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)
50	50	50	6	CIRCLE OF FRIENDS (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)	• DAVID BALL (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)
51	54	54	6	CHECK PLEASE (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)	• PAUL, JEFFERSON (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)
52	44	30	15	SEA (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)	• JOE OFFICE (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)
53	53	59	5	WORKIN' IT OUT (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)	• CARLYLE SINGLETT (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)
54	56	63	3	SEA (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)	CONFEDERATE RAILROAD (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)
55	55	60	4	WILD AT HEART (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)	• LARI WATSON (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)
56	NEW	1	JACOB'S LADDER (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)	• MARK WILLS (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)	
57	52	48	15	HEAVEN IN MY WOMAN'S EYES (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)	• DAVID BALL (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)
58	NEW	1	IT'S LOVELY OUT THERE (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)	• PAUL, JEFFERSON (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)	
59	58	55	5	I THINK WE'RE ON TO SOMETHING (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)	• MILO (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)
60	64	71	4	CARRIED AWAY (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)	• GEORGE STRAT (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)
61	62	62	2	EVERYTHING I OWN (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)	• ARDENT PIPIN (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)
62	59	55	7	STRANGER IN YOUR EYES (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)	• RICK MELLONE (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)
63	61	61	3	TELL ME AGAIN (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)	• TAMMY GRAY (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)
64	65	67	3	GIVE ME SOME WHEELS (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)	• STUDY BOGGS (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)
65	NEW	1	EVERY TIME SHE PASSES BY (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)	• GEORGE DUCAS (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)	
66	66	72	4	MAYBE (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)	• WANDY BASINET (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)
67	70	75	3	IT'S MIDNIGHT CHOCOLATE (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)	• TRACY BYRD (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)
68	62	62	11	WHO'S THAT GIRL (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)	• CAPTAIN JACKSON (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)
69	76	85	3	DANCIN' WITH THE WIND (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)	• STEPHANE (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)
70	NEW	1	YOU STILL GOT ME (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)	• GUY SUPERMAN (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)	
71	NEW	1	GUYS GOT IT ALL THE TIME (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)	• MINNIE MCALISTER (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)	
72	71	74	3	I AM YOURS (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)	• BROCKERS & JUNE (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)
73	GRAT	74	8	GRAVITATIONAL PULL (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)	• CHARLES LEONARD (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)
74	8-ENTRY	2	FREEDOM (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)	• CAPTAIN JACKSON (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)	
75	NEW	1	I DO (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)	• PAUL, BRANT (WRITTEN BY: J. J. SANCHEZ / J. J. SANCHEZ)	

© Recording charts are compiled on a bi-weekly basis on the previous week, regardless of chart movement. Answered recorded for these records are 600,000 sales for the first week of charting. Cautious caution is taken for the following records: (1) CD single, (2) CD single, (3) CD single, (4) CD single, (5) CD single, (6) CD single, (7) CD single, (8) CD single, (9) CD single, (10) CD single, (11) CD single, (12) CD single, (13) CD single, (14) CD single, (15) CD single, (16) CD single, (17) CD single, (18) CD single, (19) CD single, (20) CD single, (21) CD single, (22) CD single, (23) CD single, (24) CD single, (25) CD single, (26) CD single, (27) CD single, (28) CD single, (29) CD single, (30) CD single, (31) CD single, (32) CD single, (33) CD single, (34) CD single, (35) CD single, (36) CD single, (37) CD single, (38) CD single, (39) CD single, (40) CD single, (41) CD single, (42) CD single, (43) CD single, (44) CD single, (45) CD single, (46) CD single, (47) CD single, (48) CD single, (49) CD single, (50) CD single, (51) CD single, (52) CD single, (53) CD single, (54) CD single, (55) CD single, (56) CD single, (57) CD single, (58) CD single, (59) CD single, (60) CD 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Billboard Top Country Singles Sales

FOR WEEK ENDING JUNE 8, 1996

THIS WEEK				LAST WEEK				WEEKS ON CHART				TITLE LABEL & NUMBER/DISTRIBUTING LABEL				ARTIST			
1				1				1				1				1			
1				1				1				1				1			
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14				14				14				14				14			

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan

			TITLE LABEL / NUMBER/PROTECTING LABEL		ARTIST	
THIS WEEK	LAST WEEK	WEEKS ON CHART				
18	18	16	7	MEANT TO BE MERCURY Nashville 80284	SAMMY KESHAW	
19	17	18	9	THERE'S A GIRL IN TEXAS CAPITOL Nashville 58082	TRACE ADAMS	
20	NEW	1	1	DADDY'S MONEY COLUMBIA 700150007	POOCHOTTE	
21	14	14	28	CAN'T BE REALLY GONE GUN 10973	TIM MCGRATH	
22	15	14	29	CIRCLE OF FRIENDS WARNER BROS. 17629	DAVID BAILL	
23	12	11	30	IT MATTERS TO ME WARNER BROS. 12738	FAITH HILL	
24	15	15	50	ANGELS AMONG US RCA 10430	ALISMAH	
25	22	17	5	GAME SHOW 1766666666666666	VARIOUS ARTISTS	
26	19	18	28	EVEN IF I THREW CAPITOL Nashville 58051	EMILIO	
27	20	19	50	YOU HAVE THE RIGHT TO REMAIN SILENT GUN 10556	PERFECT STRANGERS	
28	23	23	30	REBECCA LYNN KAPLAN 63400023	BRYAN WHITEY	
29	22	25	9	BACK IN MY ARMS AGAIN RCA 64423	KENNY CHESNEY	

* Records with the greatest sales gain this week. ** Recording Industry Association of America certification for sales of 500,000 units. A black R certification for sales of 1 million units, with multiplatinum titles indicated by a numeral following the symbol. © 1996, Billboard.

Artists & Music

John Eliot Gardiner Brings Beethoven To Lincoln Center

REVOLUTION: Deutsche Grammophon's best-selling conductor, John Eliot Gardiner, is making a rare US appearance in July. He is leading his period-instrument *Orchestra Révolutionnaire Et Romantique* to New York for its US debut at the Lincoln Center Festival. The orchestra will play four Beethoven concerti: the Ninth Symphony, the Missa Solemnis, and two concert performances of "Leonore," an early version of "Fidelio."

The July 27 performance of the Ninth Symphony will be telecast on PBS' "Live From Lincoln Center" and will be taking major radio airplay at this high-profile occasion. Lincoln Center and the label are collaborating on a radio/retail contest promotion: a pair of winners will be brought to New York for the July 27 concert. Tickets of eight markets (New York, Los Angeles, San Francisco, Chicago, Philadelphia, Boston, Miami, and



by Heidi Watson

Washington, D.C.). Lincoln Center is providing concert tickets and hotel rooms; PolyGram will pick up the round-trip transportation. DGG's garden radio spots are running in all markets except New York in June; local commercial classical stations are providing their own contest information to the spots, referring listeners to participating retailers for contest entry. Since no travel is required for New York winners, those radio spots will run in July and the winners will receive a preconcert dinner in lieu of transportation and housing.

DI is not only calling attention to Gardiner's concert, but also to his Archy single "Beethoven The Revolutionary," released May 14. The single is Gardiner's and the ORR's

recording of the Ninth, pulled from their much-praised 1994 complete set of the Beethoven symphonies. (The single includes an advertising insert card about the Lincoln Center Festival, with a phone number for information.) The CD booklet—which boasts breathless liner notes that praise Gardiner's focus on the revolutionary aspects of Beethoven's music and a time line that puts Beethoven at the beginning of a continuum of musical revolution that includes Charles Ives, Elvis Presley, and Sid Vicious—also includes a pitch for the complete set. Print ads in New York stress the five-CD set, which includes an interview on CD with Gardiner. As of May 15, the set had sold 15,000 copies, according to SoundScan.

Additional Gardiner activity includes a cocktail reception co-hosted by the New Yorker, a Gardiner speech at the Music Critics' Assn. conference lunch, and an appearance on "Around New York" on local radio station WNYC. And DGG will have plenty more Gardiner to sell: The next Gardiner/RR release, Beethoven's "Empire" Concerto and "Choral Fantasia"

with pianist Robert Levin, is slated for August.

LOTS OF FELDMAN: The Lincoln Center Festival is not limiting its offerings to dead composers, however revolutionarily presented. Also on the schedule is a four-concert salute to composer Morton Feldman (1926-1987), whom John Cage called a "poetic extremist." Among the festival offerings is the Kronos Quartet playing Feldman's six-hour *Quartet* in Aug. 5.

New Albion, which already has two recordings of Feldman's music, is getting into the act with "Only a New recording of music for voice and instruments by Feldman, in stores June 10.

ARCHIVAL CHICAGO: The Chicago Symphony is offering two two-disc sets of archival recordings featuring Fritz Reiner leading the ensemble. The 1957-58 season ("The Reiner Era 11" from 1956-60) offer many performances that have never before been commercially available; none has appeared on CD. Music by Beethoven, Wagner, Schumann, and Brahms is included. Yehudi Menuhin is soloist in a 1957 performance of Bartók's second violin concerto. The discs were produced as premiums for the CSO's 1986 reelection; they are available via direct mail through the CSO's patron services for \$60 per set or \$100 for both, plus \$5 shipping.

PIANO AND TRUMPET: Two welcome new releases deserve a mention: on RCA, Peter Serkin plays Bach (the Italian Concerto) and the Goldberg Variations in an expansive, almost Baroque manner. And on Sony Classical, Wynton Marsalis displays his spectacular way with a trumpet in 15 short works, including transcriptions. "In Gabriel's Garden" (as in that biblical trumpet, the angel Gabriel) is a tour of Baroque bravura, beginning with Mozart's "Rondeau" (the "Misterteez Thander" theme) and ending with Bach and Marsalis collaborating fluently all the way. Anthony Newman and the English Chamber Orchestra are the trumpeter's able partners.

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Coleman Lays Down Hot Brass In France

STEVIE COLEMAN spent part of March 1995 in France recording a full palette of his multidimensional improv, and the results have begun to trickle out in the U.S., with the May 21 release of "Curves Of Life" on RCA Victor. The all-savesophisticated works in myriad contexts, and during a winking engagement with Paris' Hot Jazz scene, the disc documents three of his ensembles.

"Curves" was made with the well-known group Five Elements, which has recorded not only for RCA, but for JMT and Pangea as well. Tenor saxophonist David Murray guested on the set. The club snit garnered a mélange of idiosyncratic funk and rap by Metcalf that will be issued under the title "The Way Of The Cypher," as well as the quixotic "Myths, Modes And Menus" by the Mystic Rhythm Society (whose instrumental makeup ranges from funk to krautrock). Both are due in the U.S. in late fall. A boxed set of all three discs is available in Europe under the title "Live At The Hot Brass." Though no release date has been set, it too will be made available in the U.S., according to RCA.

Coleman's output is going to increase again soon. "I'm off to Cuba next month and I'm going to share what I've finally worked out," he says. "It's supposed to be released in the fall, but we'll see. That's a lot of releases in the U.S. in one year. RCA Victor is trying to catch up with my output."

For a broader picture of Coleman's oeuvre, check his World Wide Website on the Internet (<http://www.wildcat.com>). Five Elements plays the Knitting Factory's What Is Jazz? festival June 29.

BAKER AT WORK: Drummer Ginger Baker's follow-up to "Going Back Home," his well-received jazz move from 1994, again finds him in the company of guitarist Bill Frieland and bassist Charlie Haden. "Telling Off



by Jim Macvie

The Roof" was recorded in Los Angeles and Seattle and has other novel instrumentalists involved, such as bongo player Felix Pilek and guitarist Jerry Hahn. It strikes Oct. 1. Tracks include Charlie Parker's "Au Privave" and Monk's "Remains Strong."

In other Haden news, the bassist has turned to the songbook of his son Josh. The younger Haden is a guitarist in the pop band Spain, which records for the Restless label. The band's "Spiritual" was cut as a duet between the elder Haden and guitarist Pat Metheny and is due for release by Verve at the start of 1997. Charlie Haden and his band Quartet West will play the music from his "New In The House" disc on Verve at the Montreal Jazz Festival July 3. The show will be a world premiere of the record's program performed in tandem with a string orchestra. Quartet West pianist Alan Broadbent arranged the charts for the record.

In other Metheny news, the guitarist accepted an honorary doctorate of music degree from the Berklee College of Music May 12 in Boston. He also addressed 3,600 listeners as guest speaker for the school's commencement ceremony. This summer, he will participate in shows with alto saxist Kenny Garrett, whose ultra-vital June 25 release, "Pursuance: The Music Of John Coltrane," is being issued by Verve. The pair will present the music at several concerts, including the Montreal Jazz Festival June 27 and What Is Jazz? June 28.

LISTEN TO LES: The release of Les

McCann's "Listen Up! June 18 also should dole out nicely with another disc headed for the retail racks. McCann's iconic collaboration with saxist Eddie Harris, "Swiss Movement," is being issued from Rhino in a deluxe package the same day. "Listen Up!" on the MusicMasters label, will be right there to soak up some of the press attention and radio play that will inevitably accompany "Swiss Movement." McCann suffered a stroke in early 1986, and some of the riffs on the radio-friendly new record (his 44th!) were born of the keyboard exercises that he does for finger rehabilitation. More than a few of McCann's admirers held their breath on the reasoning. "Listen Up!" includes work by George Duke, Dori Caymani, Andy Narell, Billy Preston, and Ernie Watts. By the way, Harris' "Intact"—released in April—is on the Engle label and titled "Dancing By A Rainbow."

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On July 2, just prior to the Olympics, Putumayo will release an album featuring 14 extraordinary international artists. This accessible, upbeat collection will bring world music to the mainstream and excite fans this summer with exceptional songs (many previously unreleased in the US). Featuring: **BOB MARLEY, PETER GABRIEL with YOUSSEU N'DOUE, GIPST KINGS, JOHNNY CLEGG & JULIKA, TONI CHILDS, ANGELIQUE KIDJO, CAPERCAILLIE, TURE KUNDA, PAPA WEMBA** and others.

This summer, look for One World Festivals at the Washington Monument and the Olympics, syndicated One World radio shows: *World Cafe*, *Afropop Worldwide*, *Mountain Stage*, network television broadcasts, national press features and a major nationwide advertising campaign.

\$1 from the sale of each CD and 50¢ from each cassette will be contributed to the US Committee for UNICEF in celebration of their 50th Anniversary and in support of their work with children in war-torn countries.

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In 1976, when it didn't seem likely that white and black South Africa would ever find common ground, Johnny Clegg and Sipho Mchunu joined forces as the ground-breaking multi-racial group Juluka (the Zulu word for sweat!). We are thrilled to continue our compilation series with this exceptional collection.

Johnny and Sipho are reuniting this summer for a month long Juka tour.

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International street dates: July 8-15th
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Australia: MIRA Entertainment
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TOP WORLD MUSIC ALBUMS

Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by

#	CD	Artist	CD/Album Name	Genre	Year
1	2	1	THE BEST OF THE GIPSIES	★ ★ ★ No. 1 ★ ★ ★	GAIPSY KINGS
			NCMS 8778 745586 (4)	27 artists, 111 songs	
2	1	3	TIERRA GITANA		GAIPSY KINGS
			NCMS 8778 745586 (4)		
3	3	3	THE MASK AND MIRROR		LORLENA MCKENNETT
			NCMS 8778 745586 (4)		
4	3	3	LORE		CLANNAO
			ATLANTIC 87783		
5	3	3	NIGHT SONGS		MUSRAT FATEH ALI KHAN & MICHAEL BROOK
			REAL WORLD 2384		
6	5	3	FILM CUTS		THE CHIEFTANS
			REAL WORLD 8838		
7	5	3	CELTIC TREASURE: THE LEGACY OF TULLOCH DOUGLASS		VARIOUS ARTISTS
			REAL WORLD 1292		
8	5	3	THE CELTIC MINSTREL		JAMES GALWAY
			REAL WORLD 88163		
9	5	4	CESARIA EVORA		CESARIA EVORA
			NONALCO 702739 (4)		
10	3	7	THE BROTHERS MCMULLEN		SOUNDTRACK
			ATLANTIC 10933		
11	12	3	THE LION KING: RHYTHM OF THE PRIDE LANDS		LEBO M
			SONY 8782		
12	12	3	THE LONG BLACK VEIL		THE CHIEFTANS
			REAL WORLD 41232		
13	13	3	WOMEN OF THE WORLD: CELTIC		VARIOUS ARTISTS
			PULITANNO 132		
14	15	3	LE MALIN		REALI RECHT
			PLUMAGE LTD 0003		
15	15	RE	FLAMENCO FIRE & GRACE		VARIOUS ARTISTS

TOP REGGAE ALBUMS

[illegible]

TOP BLUES ALBUMS

[illegible]

Timeless
rendering
of
timeless
songs.

On his new album, Charlie Watts explores the superb song craft of musicians like Duke Ellington, Hoagy Carmichael, the Gershwins, Cole Porter and Louis Armstrong.

The Charlie Watts Quintet is accompanied by The London Metropolitan Orchestra on 14 classic songs from the '30s '50s and '40s, complete with Bernard Fowler's romantic vocals.

Charlie Watts
Long Ago & Far Away



Available June 11
at record stores everywhere

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■ Albums with the greatest sales gains this week. ■ Recording Industry Association of America (RIAA) certification for sales of 500,000 units. ■ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. *Historical indicates vinyl available. ■ indicates past and present Hotnewsmakers status. © 1996 Billboard/NM Communications and SoundScan, Inc.

Newsmakers



Nixons Come To Town. MCA Records artists the Nixons stopped by the label's Universal City, Calif., headquarters for a visit recently. "Sitter," the current single from the band's album "Fome," is starting to attract attention at stations across the country. Pictured, from left, are Jesse Davis, Nixons guitarist; Abbey Konowitch, executive VP, MCA Records; John Humphrey, Nixons drummer; Zac Maloy, Nixons vocalist/guitarist; Beth Hepler, manager of A&R, MCA; Jay Bobberg, president, MCA; Ricky Brooks, Nixons bassist; Robbie Snow, VP, product management, MCA; and Paul Nugent, the Nixons' manager.



Hocus Pocus. Lentars To Cleo's cover of the Cars' "Don't You Think It's Time" is the first single off the Columba Records soundtrack to the upcoming occult thriller "The Craft." Pictured, from left, are album producer Ralph Salt, Lentars To Cleo, and, at the keyboard, Greg Hawkes of the Cars.



August's Night. Pulitzer-prize winning playwright August Wilson recently read some of his poems and excerpts from his Broadway play "Seven Guitars" to a packed house at Harlem, N.Y.'s Aaron Davis Hall. Blues player Olu Dara provided the musical accompaniment. Pictured, from left, are Wilson; David D. Rodriguez, executive director, Aaron Davis Hall; and Dara.



Cracker's Golden Age. Virgin Recording act Cracker recently stopped by the label's Los Angeles office to celebrate its latest release, "The Golden Age." Pictured in the back row, from left, are Andy Factor, director, A&R, Virgin; band members Bob Hume and David Lowery; Julie Bruzzone, director of product development, Virgin; Ken Pedersen, CFO, Virgin; Jackson Hwang, Cracker's manager; and Bob Frymire, senior director of operations, promotion and marketing, Virgin. Pictured in the front row, from left, are Amy Stanton, VP, video production, Virgin; Kaz Utsunomiya, executive VP, A&R, Virgin; and band member Johnny Hickman.



The Nields Sign On. The Nields recently celebrated signing a contract with the Razor & Tie label. Their first release is "Gotta Get Over Grete." Pictured in the back row, from left, are guitarist David Nields, manager Dennis Oppenheimer, Razor & Tie co-owner Cliff Chenfeld, and drummer Dave Howe. Shown in the front row, from left, are singer Katryna Nields, singer/guitarist Nerissa Nields, and bassist Dave Chellor.



Shake It Up. On July 16, Rhino Records will release "Pro-totypes: Rew Hits And Rare Tracks," a disc of demos, alternate versions, and otherwise previously unreleased tracks from the 1978-1989 studio sessions. Pictured, from left, are Emily Cagan, product manager, Rhino; Ric Ocasek, Cars lead vocalist/songwriter; and Dave McLees, managing director of A&R, Rhino.



All Together Now. Capitol recording act Everclear celebrates its first gold record with the staff at the label's Hollywood office.



Love That Modern Rock. Daniel Ash, left, and Kevin Haskins, second from right, of American Recordings act Love And Rockets were guests recently on the "Modern Rock Live" national radio program. Shown, from left, are Ash; Karen Glauber, executive producer, "Modern Rock Live"; Haskins; and Tom Calderone, host, "Modern Rock Live."



Marsalis' Magic. Wynton Marsalis, right, shares a few secrets with 15-year-old Robbie Beck, center, and Beck's friend Jeremy Gordon backstage during a performance on "Marsalis' Jazz at Lincoln Center" tour. Beck is a cancer patient and trumpet player whose request to meet Marsalis, his favorite musician, was fulfilled by the Magic of Music's Ray Ray Denton Music Hotline Program.



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BOOTHIE & THE BLOWFISH
World's best-selling Rock Artists/Group of the year
World's best-selling American Group of the year
World's best-selling Newsmakers of the year
World's overall best-selling Group of the year



MARIAH CAREY
World's best-selling Pop Female Artist of the year
World's best-selling R & B Female Artist of the year
World's best-selling American Female recording artist of the year
World's overall best-selling Female recording artist of the year



ALICIA MORRISON
World's best-selling Female Blues Artist of the year
World's best-selling Female New Artist of the Year



PHILIP KIRKOROV
World's best-selling Russian recording artist of the year



ENYA
World's best-selling Australian recording artist of the year



TLC
World's best-selling Pop Group of the year
World's best-selling R&B Group of the year



LOS DEL RIO
World's best-selling Spanish Group of the year



THE 1996 WORLD MUSIC AWARDS



MS. KELLY JACKSON
World's best-selling R&B Pop Artist of the year



OXY-FORTE
World's best-selling French Group of the year



MR. RISHI JACKSON
World's best-selling R & B Male Artist of the year
World's best-selling American Male recording artist of the year
World's overall best-selling Male recording artist of the year
World's best-selling Album of all Time



SEAL
World's best-selling British recording artist of the year



JACKY CHEUNG
World's best-selling Chinese recording artist of the year



SHANIA TWAIN
World's best-selling Female Country Artist of the year



ACE OF BASE
World's best-selling Scandinavian Artists/Group of the year



LUCY HUH
World's best-selling Mexican recording artist of the year

MOMENTS AT THE TAPING OF THE 1996 WORLD MUSIC AWARDS

MONTE-CARLO-The 1996 World Music Awards were taped at the Monte-Carlo Sporting-Club on May 8, and featured the year's chart-topping artists and hottest performers. The winners performed their greatest selling hit before an enthusiastic live audience of 1,000 people with 10,000 excited fans following the show on a giant screen on Larvrotto Beach just outside the Sporting Club.



Legend award winner Linda Ronstadt performs a medley of her greatest hits



Grammy winning superstar Nash performs 'Silvo from a Rain'



Africa's top seller Lucky Dube performs after winning his award



Lead singer Duran Duran and the Bluefish perform 'The One' after winning 4 awards



Canadian superstar Celine Dion performs 'Dance you love me'



Romanian's best-selling recording artist F. Rădulescu performs 'Freedom'



Italian rockstar Zucchero performs his number one hit 'Il vino'



Michael Jackson performs the 'Earth song'



David Fries makes an appeal for continued support from the public to assist BTV in his battle against Piracy



Fellow countrymen Julian Lennon and Naomi Campbell make an appeal to present the British award



French TV personality Linda Lorenzi and Peter Gabriel present French award together



Country wonder Shania Twain performs 'If you're not in it for love, I'm outta here'



Superstar hosts Jean-Christophe Van Damme and Natalie Cole enjoy a laugh onstage



Tim Allen performs 'Chains'



B.S.H. Princess Stephanie presents Michael Jackson with a special award for 'Thriller'



Naïve American and Hollywood actress the German winning band Real McCoy



Chinese heartthrob Jacky Cheung performs his hit song 'Eric Leroy'



The world's best-selling Spanish group Los Del Rio performs 'Macarena'



Tommy Brunsell teams up with his brother to present the Canadian award

PEOPLE AT THE 1996 WORLD MUSIC AWARDS

The 1996 World Music Awards provided a rare occasion for Royalty, Superstars, Supermodels and top executives to meet friends and associates. Seen here are a few of the guests who attended the event this year.



Mike Adams, Paul Burrell, a woman and a man in a tuxedo. Mike Adams is a member of the British Royal Family. Paul Burrell is a member of the British Royal Family. The woman is a member of the British Royal Family. The man is a member of the British Royal Family.



John F. Kennedy, Bob Dole, and a man in a tuxedo.



Bill Clinton, President of the United States, with a woman and a man in a tuxedo.



Bill Clinton, President of the United States, with a woman and a man in a tuxedo.



Bill Clinton, President of the United States, with a woman and a man in a tuxedo.



Bill Clinton, President of the United States, with a woman and a man in a tuxedo.



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Bill Clinton, President of the United States, with a woman and a man in a tuxedo.



Bill Clinton, President of the United States, with a woman and a man in a tuxedo.



Bill Clinton, President of the United States, with a woman and a man in a tuxedo.

A portrait of Jacky Cheung, a Chinese singer, wearing a reddish-brown coat over a plaid shirt. He is resting his chin on his hand and looking towards the camera.

THE WORLD OF CHINESE MUSIC HAS FINALLY FOUND ITS VOICE.

The voice belongs to Jacky Cheung,
1995's Best Selling Chinese
Recording Artist in the World.

On May 8, at the 1996
World Music Awards
in Monte-Carlo, Jacky took
his place alongside
some of the greatest names
in popular music -
Michael Jackson,
Hootie and the Blowfish,
Seal, TLC and Ace Of Base.

We're pleased to say
that we're on top
of the world...
cos Jacky is
on top of the world.

PolyGram

Latin Notas



by John Lawert

ROCK EN PUERTO RICO: Though the loudest statewide supporters of rock en español seem to come from California, the upstart genre (at least in the U.S.) continues to roll strongest in Puerto Rico, an always kinetic record market that is open to new musical grooves. Indeed, it was Puerto Rico's Spanish stations that broke ground for such rock acts as EMI Latin's Los Enemigos Verdes and MP's Girasoles.

And in Aug. 17, the second Pop/Rock Latinos World Concert is set to be staged on the grounds surrounding the Hiram Birthton stadium in San Juan, Puerto Rico. Produced by Poly Events, the Latin rock megafest is expected to draw about 20 bands from Latin America and Spain. The inaugural event last year was a soggy, at times disorganized affair that nonetheless attracted 25,000 fans, as well as the praise of many Latino record labels.

In addition, a Latin rock concert featuring only local talent is tentatively scheduled to take place at Hiram Birthton stadium June 30. Several of the homegrown acts slated to perform at the event appear on a solid compilation album titled "Puerto Rock."

The 14-song set, released last month on Brooklyn/CDT, showcases a diverse array of sounds, ranging from the Caribbean rock of Radio Pirata ("El Loco") to the peppy, straight-ahead rock of all-female Porfido ("Sal De La Calle") and the souped-up ska/rock of Los Inconformes ("25 De Septiembre").

Fernando Ramos, GM of prominent Puerto Rican retailer Casa De Los Tapes, or CDT, helped assemble the lineup for "Puerto Rock."

An arid supporter of Spanish language rock who set up a sales stand at the Pop/Rock Latin World Concert last year, Ramos says, "Puerto Rico has opened a big door for rock en español. A lot of independent bands are heading into the recording studios, because the Latino majors have said they are going to sign local rock bands." One of the majors, Polygram Latin, already has signed R.R. rockers Sol De Menta.

Ramos adds that all 14 bands on "Puerto Rock" have signed three-year record deals with Brooklyn/CDT. He does not rule out cutting an agreement with a major, but he insists that such a company must have a commitment to break the act throughout Latin America.

Ramos notes that a second volume of "Puerto Rock" will come out later this year. Expect other like-minded packages to follow.

FONOVISA STAYS PUT: After being courted by several major suitors (BMG, EMI, Sony, Warner, and Disney), Fonovisa has announced that it is not for sale.

The decision is due, in part, to first-quarter sales data released by Mexican trade group AMPROFON that show Fonovisa leading all other record companies in market share, with a presence is owned by Mexico's TV network giant Televisa.

EMI PROMOTES GIL: Rafael Gil has been appointed regional director of EMI Hispanica. Gil was president of EMI Hispanica Espana. EMI's regional headquarters, set to open in August, will be located in Miami Beach, Fla.

(Continued on next page)

Hot Latin Tracks



WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
			COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SURVEYS BY BROADCAST DATA SYSTEMS. BASED ON DATA MONITORED 24 HOURS A DAY, 7 DAYS A WEEK.	
			LAST WEEK (PREVIOUS WEEK)	PRODUCER (PREVIOUS WEEK)
1	1	4	ENRIQUE IGLESIAS	***No. 1*** POI ANANITE
2	4	3	CRISTIAN	EL REPTILIO (LA REPTILIO)
3	2	2	LOS TIJEROS DEL NORTE	EL CIRCO
4	3	3	OLGA TANON	BASTIA YA
5	5	5	VOCES UNIDAS	PUEDES LLAMAR
6	6	6	SORAYA	LA COCA MA BELLA
7	7	11	EMIS RAMAZOTTI	LA COCA MA BELLA
8	11	13	SELENA	NO OLVIDES ABRIR
9	14	18	INTOCABLE	NO TE VAYAS
10	9	9	LIL RICKACON	UNA NOCHE MAG
11	12	9	MICHAEL SALGADO	EN LA
12	8	10	LA MAFIA	YO TE AMARE
13	10	2	VICENTE FERNANDEZ	***AIRPOWER*** NO TE VAYAS
14	15	2	BRONCO	***AIRPOWER*** TRACIADA A LA MEXICANA
15	15	7	LA MAFIA	EN UN MOMENTO DE ROSAS
16	20	16	EZEQUEL PENA	ESPIRO DE MEXICO
17	22	15	TONY VEGA	ESPERAME A QUE TE DECIAS
18	13	8	GUAPU LIMITE	TE APROVECHAS
19	18	32	MANNY MANUEL	I WANT TO HOLD YOUR HAND (TU MANO CORDO)
20	16	33	LOS TUCANES DE TIJAMANA	LA COCA MA BELLA
21	19	15	BANCA EL RECORDO	NO OLVIDES
22	17	14	BOBMY PUJOLLO	NO OLVIDES ABRIR
23	26	21	RITMO ROJO	LA ULTIMA CANCION
24	33	—	BOBBY PUJOLLO	TE VOT A AMAR
25	34	—	SHAKIRA	DOYDNE ES LA AMOR
26	29	34	LOS TIJEROS DEL NORTE	PARA MORIR IGUAL
27	24	24	JOSE MANUEL FIGUEROA	SUBLEME MALICIA
28	27	16	OLGA	NO MORIRA
29	35	—	DOMINGO QUINONES	SE TIENE LA VIDA
30	20	22	INDUSTRIA DEL AMOR	AVANZA MIA
31	22	37	LOS REBELLES DEL NORTE	LA ULTIMA CANCION
32	28	36	LOS REHENES	UNA HISTORIA DE AMOR
33	NEW	—	FRANKIE RUIZ	IRONIA
34	21	20	MARC ANTHONY	LLUEGATE A MI
35	28	30	MAZZ	AMIGO MIO
36	31	26	DIEGO TORRES	PERDOMELO
37	46	39	SPARKS	BAJO LA LUZ
38	NEW	—	ANA BARBARA	AMOR DE UNA
39	25	—	MARIA SANCHEZ	LA BELLEZA
40	NEW	—	LIMU XIA	LA BELLEZA

LATIN TRACKS A-Z

TOTA (Publisher - Licensing By) Street Music Bus

1. PIES ROSA RAMOS (Danzas Sinfonias S.A.)
2. AMARTE A TI (The Sound Network, INC.)
3. AMIGO MIO (Phonogram) (EMI) (Sings: Bono)
4. AMOR DE UNA (Danzas Sinfonias S.A.)
5. HAY LA LUNA (Danzas Sinfonias S.A.)
6. BASTIA YA (EMI Latin S.A.)
7. DE REPENTE (EMI)
8. REBELLES DEL NORTE (EMI)
9. POME ELEGI CORAZON (Copyright Control)
10. EROTE AMOR (Copyright Control)
11. EL CORAZON (EMI)
12. EL INFERNO (Danzas Sinfonias S.A.)
13. ESPERAME A QUE TE DECIAS (Danzas Sinfonias S.A.)
14. I WANT TO HOLD YOUR HAND (TU MANO CORDO) (EMI)
15. LA BELLEZA (EMI)
16. LA BELLEZA (EMI)
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Artists & Music

LATIN NOTAS

(Continued from preceding page)

VOTING TEJANO: In a bid to appease the Tejano industry, the trustees of NARAS have approved changing the name of the Grammy category for best Mexican-American performance to "best Mexican-American/Tejano music performance" (Billboard, June 1). This move clearly illustrates the power of the membership of NARAS, the organization that sponsors the annual Grammy Awards. NARAS' Texas branch, not coincidentally, houses the largest number of Latino members. The Texas branch is based in Austin.

The voting clout of the Latino members of the Texas branch was on full display earlier this year. You may recall that four of the five nominees at this year's Grammys in the Mexican-American category are from Texas. The eventual Grammy winner in that category, Plazo Jimenez, is from San Antonio. Also, one of the Latin pop nominees records for a label based in Texas.

In addition, two of the nominees in the Mexican-American category are signed to Freddie Records, a Corpus Christi, Texas, Tejano label whose VP/director of A&R, Freddie Martinez Jr., has just been elected president of the Texas branch of NARAS.

The California labels involved in the regional Mexican business, particularly Fonovisa, which has been a vocal critic of NARAS, will likely be incensed with the trustees' decision. Indeed, a Mexican-American/Tejano category sounds redundant. After all, Tejano music, by definition, is a

Mexican-American genre that merges Mexican-rooted *northern* and conjunto styles with U.S.-influenced R&B, pop, and rock sounds.

The point, however, is that Californian record companies must plainly understand that if they want to effect change within NARAS, they need to sign up members who want to actively participate in NARAS projects on their behalf. Otherwise, Texas labels and their artists will continue to dominate the proceedings.

Who knows, with increased membership from Californian record companies and other labels involved in regional Mexican music, NARAS trustees might eventually vote to add yet another new category: best Mexican-American/Tejano/regional Mexican music performance.

In other NARAS news, the organization is moving ahead with the formation of a Latin Academy of Recording Arts and Sciences. No formal launch date has been announced, however.

VOCÉ, ETHERIDGE: Melissa Etheridge's hit Island/PolyGram single "I Want To Come Over" will be included on the upcoming soundtrack to the TV Globo soap opera "Quem É Você" (Who Are You). What's more, PolyGram is getting busy with EMI in Brazil with the joint release of the second volume in the English-language rock compilation series "Planet Hits—Now That's What I Call Music." That volume is known in Spanish Latin

America as "Now That's What I Call Music II." That compendium has been released in Venezuela by PolyGram Venezuela and EMI.

Finally, PolyGram is selecting material for a dance series that will be called "Dance Zone," in all territories in Latin America, save Mexico, where the series is titled "Dancemania." The initial set will be released in October or November, after which the collections will be issued every two or three months.

MEXICO NOTAS: April 27, 2000, will be a special date for Juan Gabriel. That is when the Mexican singer/songwriter superstar gains copyright control of his hundreds of songs. Two great interpreters of *música ranchera*, Adela Cuevas and her brother, Carlos, have put aside their solo careers to jointly record "Duro De Ser Jefe," which was just released on Mexico City indie IM. The 12-song set, which features covers of such well-known hits as "Valiente A Querer" and "Un Tequila, Dos Tequilas," was produced by jazz guitarist Chamin Correa.

Alejandro Fernández's May 31-Sunday (2) stint at Mexico City's Metropolitan closed the promotional campaign for his latest album, "Que Sean May Fúiz," which has sold 280,000 units in Mexico, according to his record label, Sony. Fernández will soon begin recording his fourth album. Some of the material for the set will be composed by Musart's noted singer/songwriter Juan Sebastian and José Guadalupe Espasara, front man for Fonovisa's famed group Bronco.

Rosaura songstress Ana Barbara is in the studio cutting her third record, which will be helmed by hit producer Jorge Aravena Luhrs. The as-yet-untitled album will be released by Fonovisa in June. Warner Music's El Tri, one of the most important Mexican rock bands of all time, has released "Hoyas En La Bolea," the band's 28th album. El Tri is one of the few acts from that country that does not require radio airplay to sell 100,000 units. As usual, hand leader/composer Alex Lora delves into social issues, such as safe sex ("El Enamorado De La Leche"), undocumented aliens ("Trabajo Pasado"), and Mexico's former president, Carlos Salinas de Gortari ("Que Regrese Salinas").

STATISTICAL BRIEFS: After much disharmony, Sony Discos star Chayanne and his longtime manager, Gary Sánchez, have finally parted ways. . . . Sony Discos heist-robber Ricky Martin is set to make his Broadway bow June 24 as Marlin in the play "Les Miz." . . . Chile, Sony has re-signed under-rated Tejano veteran Ram Herrera. His next release is due out in late August or early September. . . . José Garza, former marketing and sales manager for BMG U.S. Latin, is now GM of PGK Music, the music arm of Los Angeles-based entertainment firm PGK Corp. PGK Music has been tapped by Rhino Records as a consultant for several compilations, including the recently released

(Continued on next page)

FOR WEEK ENDING JUNE 8, 1996

THE Billboard Latin 50

Compiled from a national survey of sales and record reports covering approximately 1,000 outlets

WEEK	LAST	WEEK	ARTIST	LABEL & NAME/RECORDING DISTRIBUTOR (LABEL)	TITLE
1	1	30	ENRIQUE GILLESPIE	DISCOFONIA 1000	ENRIQUE GILLESPIE
2	2	25	SELENA	EMI LATIN/SONY	DREAMING OF YOU
3	5	41	VARIOUS ARTISTS	DISCOFONIA 1000	THE BEST OF THE SPICY KINGS
4	7	47	VARIOUS ARTISTS	DISCOFONIA 1000	MACARENA MIX
5	4	11	VARIOUS ARTISTS	DISCOFONIA 1000	MACARENA
6	3	5	LOS TIJERES DEL NORTE	FONOVISA 4000	UNIDOS PARA SIEMPRE
7	9	2	VARIOUS ARTISTS	EMI LATIN/SONY	VOCES UNIDAS
8	5	7	OLGA TENORI	EMI LATIN/SONY	NUEVOS SONIDOS
9	6	6	INTOCABLE	EMI LATIN/SONY	LLUVIA CONTINUA
10	11	12	SHAKIRA	SONY 4000	PELO RECÁLZALO
11	39	35	GLORIA ESTEFAN	SONY 4000	ABRIENDO PUERTAS
12	12	18	CHRISTIAN FONSECA	SONY 4000	EL DESO DE OER TU VOZ
13	15	114	SELENA	EMI LATIN/SONY	AMOR PROHIBIDO
14	13	8	VARIOUS ARTISTS	EMI LATIN/SONY	TEJANO ANAÑO NOVENOS
15	14	15	BOBBI PULIDO	EMI LATIN/SONY	OSVALDO
16	16	17	THE 447	SONY 4000	LA VIBRA
17	17	17	LA MAFIA	SONY 4000	UN MILLON DE ROSAS
18	24	23	NICHOLAS SÁNCHEZ	SONY 4000	EN CONCIERTO
19	23	4	JENNIFER Y LOS TIJERES DEL NORTE	SONY 4000	DUOLINA
20	21	40	JOJO GILLESPIE	SONY 4000	LA CARROT 1/2
21	18	25	PETE ASTORIO	SONY 4000	COMO TE EXTRAÑO
22	17	24	PELO FERNANDEZ	SONY 4000	PELO FERNANDEZ
23	25	3	GRUPO LIMITE	SONY 4000	POR PURO AMOR
24	24	57	LUIS MIGUEL	SONY 4000	EL CONCIERTO
25	28	29	VARIOUS ARTISTS	SONY 4000	CARNIVAL DEL MUNDO
26	28	153	GLORIA ESTEFAN	SONY 4000	MI TIERRA
27	22	27	LA TIROPA	SONY 4000	A UN NUEVO NIVEL
28	29	27	ENRIQUE GILLESPIE	DISCOFONIA 1000	ENRIQUE GILLESPIE
29	27	37	MAZZ	SONY 4000	SOLD PARA TI
30	37	37	THALIA	SONY 4000	EN EXATOS
31	30	7	VARIOUS ARTISTS	SONY 4000	MENEGUE EN LA CALLE #54
32	29	52	LUIS MIGUEL	SONY 4000	SEGUNDO ROMANCE
33	41	153	LUIS MIGUEL	SONY 4000	ROMANCE
34	35	3	ILLEGALS	SONY 4000	ILLEGALS
35	30	152	VICENTE FERNANDEZ	SONY 4000	Y SUS CANCIONES
36	32	52	SONOFRANK	SONY 4000	THE MAMEO KINGS
37	32	57	LOS TIJERES DEL NORTE	SONY 4000	EL CUMPLEO
38	30	157	RUDEN VELA	SONY 4000	EL COCO RANCHO (EP)
39	47	79	LOS DEL RIO	SONY 4000	A MI ME GUSTA
40	30	157	OLGA TENORI	SONY 4000	OLGA
41	33	13	LA OFENDERIA	SONY 4000	FUE MUCHO MAS QUE UN AMOR
42	31	34	CARLOS VIVES	SONY 4000	LA TIERRA DEL OLIVERO
43	46	152	LINDA RONSTADT	SONY 4000	CANCIONES DE MI PASADO
44	36	152	KAROL GARCIA	SONY 4000	MI TIERRA
45	36	154	SELENA	SONY 4000	12 SUPER DISCOS
46	37	154	REBECCAH ANTHONY	SONY 4000	TODO A SU TIEMPO
47	47	11	VARIOUS ARTISTS	SONY 4000	TROPICAL TRIBUTE TO THE BEACHES
48	39	52	INTOCABLE	SONY 4000	OTRO MUNDO
49	48	7	VARIOUS ARTISTS	SONY 4000	SALSA FRESCA, DANCE TITS OF THE '90s
50	48	157	SELENA	SONY 4000	SELENA

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Altitude with the greatest sales gain this week. *Recording industry. At Discos (ARIA) certification for sales of 500,000. **ARIA certification for sales of 1 million units. †BRIEFED shows chart impact and commercial success. ‡BRIEFED shows chart impact and commercial success. §BRIEFED shows chart impact and commercial success. ¶BRIEFED shows chart impact and commercial success. ††BRIEFED shows chart impact and commercial success. †††BRIEFED shows chart impact and commercial success. ††††BRIEFED shows chart impact and commercial success. †††††BRIEFED shows chart impact and commercial success. ††††††BRIEFED shows chart impact and commercial success. †††††††BRIEFED shows chart impact and commercial success. ††††††††BRIEFED shows chart impact and commercial success. †††††††††BRIEFED shows chart impact and commercial success. ††††††††††BRIEFED shows chart impact and commercial success. †††††††††††BRIEFED shows chart impact and commercial success. ††††††††††††BRIEFED shows chart impact and commercial success. †††††††††††††BRIEFED shows chart impact and 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Artists & Music



by Lisa Collins

FROM THE GRAPEVINE: CGI Records CEO Steve Derick has confirmed that he is finalizing negotiations with Tycoet Records for distribution of Tycoet product. Until April 16, the distribution of Tycoet had been handled by Atlanta International Records. The new deal, effective this month, will cover John P. Kew's latest project, "Heaven," which marks the debut of his recently formed choir, Inner City.

Derick also announced that CGI has parted with the National Baptist Convention USA Inc. for the first recording of a mass choir in the group's 116-year history. In accordance with the agreement, CGI Records will produce a live recording of traditional gospel songs by a 1,000-plus national mass choir during the annual meeting of the National Baptist Convention in Orlando, Fla., in September. Guest artists will include the Rev. Clay Evans.

NBC president the Rev. Henry Lyons acknowledged the church's need to document the music that has been so pivotal to the worship experience. The convention, which boasts 8.5 million members, is recognized as the nation's largest black denomination. Some of the profits from the recording, slated for release in January, will help fund the group's affiliated colleges and bible schools.

ADORATION: That's the title of the newest release

from award-winning songwriter, arranger, producer, and gospel recording artist Richard Smallwood, dubbed by some "the Quincy Jones of gospel music." The project, recorded live in Atlanta, features guest appearances by longtime friend Tramaine Hawkins and former Take 6 member Yvonne Warren and fulfills one of the Grammy-nominated artist's lifelong dreams of recording an album with a choir. That choir is the 24-voice aggregation from Washington, D.C., called Vision, and it marks the first time that Smallwood has performed on a recording without his Richard Smallwood Singers. Of the album, Smallwood says, "The songs were written through personal interactions I've had with the Lord. They're about the things he has placed before me and taken me through."

FOR RELEASE: This month is "Yolanda: Live In Washington," a CD-version of the live double video recorded in D.C. in February. Designed to tap into the traditional core of the gospel marketplace, the release contains extended versions of favorites from Yolanda Adams' first two Tribute CDs, "Through The Storm" and "Save The World," including "The Battle Is The Lord's," "This Joy," and "Through The Storm." The project, which ships June 29, also features two new studio songs: "Thank You" and "Praise His Holy Name." Also from Tribute is "Instrumentally Yours," marking Ben Tankard's sixth release on the label. The project, which many gospel insiders are calling his best, features a remake of the Stevie Wonder classic "You Won't Know" with Take 6 members Mark and Joey Kibbles on lead vocals, as well as a remake of Leon Patillo's "You Are Flesh of My Flesh" with Angelo & Veronica. Another cut, "Don't Stop," features Fred Hammond and some of the members of Radical For Christ.

BY THE WAY: Star Song Communications has appointed Sonya Hairston director of gospel marketing.

Billboard.

FOR WEEK ENDING JUNE 8, 1996

Top Gospel Albums

Compiled from a national sample of retail stores and rack sales reports collected, compiled, and provided by



WEEK	LAST WEEK	THIS WEEK	ARTIST	TITLE
1	1	5	KIRK RANKLIN AND THE FAMILY GOSPEL CD 10000-1 (4) 4 weeks at #1	WHYCHA LOOKIN' 4
2	2	20	REV. CLAY EVANS MEER 2095	I'VE GOT A TESTIMONY
3	3	14	V.L.P. MUSIC & ARTS SEMINAR MASS CHOIR VERITY 42001 (4) 1	STAND!
4	4	3	DOTTIE PEOPLES & THE PEOPLES CHOICE CHORALE ATLANTA INT. 110221	"COUNT ON GOD"
5	17	6	WITNESS CS 11825	SONG IN THE NIGHT
6	5	153	KIRK FRANKLIN AND THE FAMILY A GOSPEL CD 10000-1 (4) 1	KIRK FRANKLIN AND THE FAMILY
7	8	6	WALTER HOWARD GOSPEL CD 10000-1 (4) 1	"WHATSOEVER YOU WANT, GOD'S GOT IT"
8	NEW	1	COMMISSIONED Benson 4184	IRREPLACEABLE LOVE
9	4	4	RICHARD SMALLWOOD WITH VISION GOSPEL CD 10000-1 (4) 1	ADORATION: LIVE IN ATLANTA
10	27	8	THE WILLIAMS SISTERS FRED 42001 (4) 1	LET EVERY EAR HEAR - LIVE ON THE EAST COAST
11	31	18	KENNETH MARTIN & VOICES IN PRAISE SOUND OF GOSPEL 2178	HOLY IS HIS NAME
12	7	85	DOTTIE PEOPLES ATLANTA INT. 100300	ON TIME GOD
13	NEW	1	THE INSTITUTIONAL RADIO CHOR SECTION 2177	I WILL GIVE YOU PRAISE
14	5	33	CECE WINANS SPARROW 51441	ALONE IN HIS PRESENCE
15	10	69	THE NEW LIFE COMMUNITY CHOR FEATURING JONN P. KEE GOSPEL CD 10000-1 (4) 1	SHOW UP!
16	11	31	DOROTHY HORWOOD MALACO 4476	SHAKE THE DEVIL OFF
17	46	67	DONALD LAWRENCE & THE TIT CITY SINGERS TITLIVE, MOBILE 5144000000	BIBLE STORIES
18	27	67	YOLANDA ADAMS TRIUMPH 3000	MORE THAN A MEMORY
19	12	48	NEZEKIAN WALKER/FELDSHOWD CRUSADE CHOR BENSON 4184	LIVE IN NEW YORK BY ANY MEANS...
20	38	31	CARLTON PEARSON WARRNER ATLANTIC 60000	LIVE AT AZUSA
21	34	17	GERALD THOMPSON & THE TENNESSEE LULU GOSPEL BAPTIST MASS CHOIR ATLANTA INT. 100116	SEE THE CHURCH SAY AMEN!
22	25	32	KENNY EDWARDS & THE JESUS CELEBRATION MASS CHOIR BORN AGAIN 1008	EXCITED
23	24	6	ST. JAMES CHOR SOUND OF GOSPEL 217	I TRUST IN GOD
24	107	107	GIANA WOMEN OF WORSHIP ALPHA OMEGA MUSIC/STREET RECORDS/ALPHA	IT'S OUR TIME
25	25	25	DOUG WILLIAMS BLACKBERRY 1612	HEARTSONGS
26	35	158	THE CANTON SPIRITUALS BLACKBERRY 1612/MALACO LIVE IN MEMPHIS	LIVE IN MEMPHIS
27	45	45	THE CANTON SPIRITUALS BLACKBERRY 1612/MALACO LIVE IN MEMPHIS	LIVE IN MEMPHIS
28	RE-ENTRY	1	NORTH EAST OHIO MASS CHOIR REDEMPTION 75000	NO FAILURE
29	38	56	HELEN BAYLOR WORD 654430PC	THE LIFE EXPERIENCE
30	30	18	DMWA PHILADELPHIA MASS CHOIR REDEMPTION 75000	FOR THE GOOD OF THEM
31	RE-ENTRY	1	VARIOUS ARTISTS GOSPEL CD 10000-1 (4) 1	TRIBUTE TO ROSA PARKS
32	RE-ENTRY	1	ISAIAH & THOMAS & THE CORNERSTONE PRAISE MASS CHOIR REDEMPTION 75000	PRAY EVERYTHING WILL BE ALRIGHT
33	NEW	1	KIM MCCALLAND GOSPEL CD 1151	AMAZING
34	28	44	SHIRLEY CAESAR WORD 654430PC	SHIRLEY CAESAR LIVE... SHE WILL COME
35	21	52	WILLIAM BECTON & FRIENDS WEAR 140/INTERSECT 100	BROKEN
36	37	67	FRED HAMMOND & RADICAL FOR CHRIST BENSON 4058	THE INNER COURT
37	RE-ENTRY	1	THE WINANS QUEST 458/INTERSECT 100	HEART & SOUL
38	40	13	RICHARD FOY REDEMPTION 75000	GIVE GLORY TO GOD
39	19	16	VARIOUS ARTISTS BENSON 4058	SHARRY THE HEAVEN... LIVE IN L.A.
40	36	152	MISSISSIPPI MASS CHOIR MALACO 4011	IT REMAINS TO BE SEEN...

* Records with the greatest sales per week. ** Recording Artists. *** NPD certification for sales of 500,000 units. & NPD certification for sales of 1 million units with each artist or label indicated by a crossed line through the symbol. All figures available as of

HIT #1 ON BILLBOARD GOSPEL CHART
REV. CLAY EVANS & THE L.A.R.C. Mass Choir Live • "I've got a testimony"

Rev. Clay Evans

The African American Religious Connection
America's First Black Gospel Choir Lead

"I've got a Testimony"
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A "Power" Selection

Approved by
Bobby Jones Gospel Exposition
(February 1996)

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ATLANTA INTERNATIONAL RECORD CO. INC. 881 Memorial Drive S.E. Atlanta GA 30316 404/4446655

4 Harman Cos. Shift Sales To U.S.

Soundcraft, BSS, Studer, AKG To Nashville

■ BY DAN DALEY

NASHVILLE—The Harman Pro Group, a collection of wholly owned professional audio equipment manufacturers, is realigning its European sales of companies and relocating them to Nashville, effective Sept. 1.

Under the aegis of the newly formed Harman Pro North America group, four European-based manufacturers—console maker Soundcraft, signal processing manufacturer BSS Audio (both headquartered near London), Viennese microphone maker AKG, and tape deck manufacturer Studer (which is based in Regensdorf, Switzerland, and has operated a U.S. subsidiary in Nashville since 1975)—will all function from a single location for U.S. sales, technical support and service, warehousing, and distribution. The new location will be a 30,000-plus-square-foot complex near under construction near Nashville's municipal airport.

Soundcraft, AKG, and BSS had been operating their U.S. divisions from Harman Pro headquarters in Northridge, Calif., where Harman's largest single privately financed division, JBL, is based. The three divisions moved to offices in Canoga Park, Calif., earlier this year. Studer will join its three sister companies and move from its longtime location on Elm Hill Pike in eastern

Nashville when its lease expires later this year.

According to Allison Brett, the business development director for Soundcraft who headed the search, the decision to move to Nashville was made in the past few weeks, after intensive searching during the last six months of several central and Eastern U.S. cities, including Philadelphia, Atlanta, Chicago, and Dallas.

"The biggest problems we were looking to overcome were those of time zones and shipping delays," says Brett. "Nashville is nine hours from California. The sales manager will always find a way to stay in touch, just on other levels, like manufacturing, factory personnel, and shipping; it was getting harder to maintain common schedules for communication. Just moving two time zones over gave us some leeway in our days."

Nashville's central location (it is less than 1,000 driving miles from 50% of major U.S. cities) gave it the edge, Brett adds. Locating all of Harman's European properties under one roof will allow the companies to more effectively focus their sales efforts in the U.S., Brett says.

Management employees of the three companies moving to Nashville have been given the option of relocating. Tim Harrison, national sales manager for

Soundcraft in Los Angeles, will remain there, and a new regional head will be hired in Nashville. Brett says. Doug MacCallum, VP of sales for AKG, and Paul Freudenberg, national sales manager for BSS Audio, are tentatively scheduled to move to Nashville. Joe Bean will remain as national sales manager for Studer in Nashville. Mare Leander, formerly with Allen Lanning, will become VP of finance for HPNA, essentially running the group's operations, although each division will remain autonomous in terms of sales strategies and customer service.

Unlike the pattern followed by many U.S. localities in recent years, Nashville offered no fiduciary incentives to HPNA to locate there, according to Janet Miller, senior marketing manager for the Nashville Chamber of Commerce.

"The city rarely has to provide incentives for businesses to move here," says Miller, citing Nashville's quality of life, central geographical location, lack of state and county income taxes, and large music industry as draws. Davidson County has provided fiduciary incentives for large regional and national companies. Most recently it offered Gaylord Entertainment significant property-tax abatements for its multimillion-dollar Opryland Hotel expansion. (Continued on next page)



VU Meter: Vernon Yard recording group Moido Of Gravity took up residence at Studio City in Van Nuys, Calif., to record their upcoming album with one other than John Cale behind the boards. Shown, from left, are band member Irwin, Cale, and band member Ed Russo.

NEW PRODUCTS & SERVICES

U.K.-BASED AMS/NEVE stole the floor at AES with its Libra digital mixing console, a midrange board designed to complement the company's high-end Neve VLE Capricorn, and Logic 2 desks.

AMS/NEVE managing director Mark Crabtree says of the Libra, "We felt that a console that is designed to be extremely friendly to operate could be offered at a price that was not prohibitive to people to move wholeheartedly into digital mix technology. The console is specifically designed for this operation, and therefore, we've been able to tailor the surface to multitrack recording, we've been able to tailor the engine to the size range of the console, and we've been able to, on that basis, get the price to a point where it should be a very attractive proposition to people."

Available in 24- and 48-fader configurations, the Libra carries a suggested list price beginning at \$120,000 pounds (\$181,200), according to Crabtree. The board features fully digital processing, total dynamic automation, total reset, choice of stereo or mono configuration on every channel, surround-sound bussing and monitoring, built-in fader, sample-rate conversion on AES/EBU inputs, analog and digital input/output, and 20-bit converters.

"What seems to be happening is that people want to put the Libra in their smaller rooms," says Crabtree, adding that initial response to the product has been extremely positive.

THREE LEADING EUROPEAN pro audio rental firms have established the Pro Audio Rental Network, a pan-European service tailored to customers recording outside their home base. The three companies, the U.K.'s FX Rentals, Germany's Audirent, and France's Mille Et Un Sons, say they are preparing for a business climate in which Europe will essentially constitute a single market.

Their combined equipment list includes state-of-the-art and vintage gear from virtually every major manufacturer.

JÜNGER AUDIO OF BERLIN has launched the e07 digital filter processor, among the first in a series of 24-bit, 96-kilohertz devices that are tailored for the consumer digital audio carrier of the future. The e07 features two-channel, digital four-band parametric equalization with overlapping upper and lower mid-sections, low and high shelving sections, and separate low-cut filter; rotary-compass front-panel with access to all parameters; integrated digital limiter; and preset and recall functions. The unit outputs AES/EBU or SIFIM audio at 24 bits and variable sampling rates from 44.1 to 96 kHz to 192 kHz.



Sweet Relief: Singer/songwriters Vic Chesnutt and Victoria Williams take a break at Rancho de la Luna studio in Joshua Tree, Calif., where they are collaborating on the second volume of the "Sweet Relief" series of all-star projects to benefit Williams' Sweet Relief Musician's Fund. The album, scheduled for release on Columbia Records June 25, features appearances by Nanci Griffith, Hootie & the Blowfish, R.E.M., Smashing Pumpkins with Red Hot Chili Peppers, Ayruhm, Joe Henry with Madonna, the eurythmics, and others. Shown, from left, are Kevin O'Dell, Chesnutt's personal manager; Chesnutt; Greg Sawdoss, executive producer of "Sweet Relief"; Williams; and Williams' husband, Mark Olson.

Dar Williams Set Finds Steven Miller Returned To 'Guerrilla Record-Making'

■ BY DEBBIE GALANTE BLOCK

NEW YORK—At the ripe young age of 40, Steven Miller has seemingly done it all. From record producer to label executive to multimedia entrepreneur, Miller has come full circle. At Windham Hill Records, he was VP in charge of A&R, production, and engineering. He started Hip Pocket/Windham Hill Records, and he produced such groundbreaking albums as

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FILE**

George Winston's "December" and Mark Isham's "Viper Dwellings." But, after nearly a decade of toiling in the studio and in label offices, Miller retired for a while. Then, in late 1995, he quietly produced "Dar Williams' critically acclaimed album "Mortal City," which has advanced the career of the folk singer-songwriter, who is being compared to veterans Patty Larkin and Christine Lavin.

To what does Miller owe his success? He says the music industry has changed and has let him go back to his roots of "guerrilla record-making." Miller has worked with a broad musical spectrum and has treated everything from straight-ahead rock-

to rock and progressive rock to jazz, with a bit of Indian and African music thrown in. After producing almost 100 records and working on at least 60 major titles in various capacities, he "got burned out and fed up with what I was doing," he says. "I had made so many records in a short time. So, I thought it was time to take a break. I traveled a lot. But now, my style of making records with more heartfelt performances is back in vogue."

Among Miller's production credits are Suzanne Vega's self-titled debut album; Diane Schuur's "Thirteen" Boat You"; the "Fathers & Sons" soundtrack, featuring Juliana Hatfield; the "Trouble In Mind" soundtrack, featuring Marianna Palkoff; and John Gorka's "Temporary Road."

To illustrate his style, Miller recalls an incident from the early '80s, when Windham Hill guitarist Michael Hedges recorded "Mortal Boundaries," a completely unedited album for which Miller was nominated for a Grammy.

"We did the record in the Windham Hill studio," says Miller, noting that the label was named after the Windham County, Vt., inn where company founder Will Ackerman worked as a waiter. "It was all about rehearsal and trying to work there in October, but while the leaves were changing. We brought a truck in to record live to 2-track. Michael was just sitting in the inn playing; he didn't have headphones

on at the time, and he really didn't know what I had planned texturally."

"While he was playing, I was manipulating equipment. It was a badly timed job, because we could have saved up some masterful music. But we took the chance. Doing this kind of unpolished recording is most exciting to me. It gets my adrenaline pumping." After finishing the song, Michael hit the digital recorder and heard this wall of sound coming out. Michael is kind of a spiritual guy and after hearing this sound, he freaked out and ran out of the truck. We couldn't find him for a few hours. When he came back, he calmed down and he listened, then he just said, 'That's what.' We knew we had a hit. It's one of those moments people talk about. It's almost electric. Guitarists across the world said this was unsurpassed stuff."

Later, Miller began looking for a new challenge. After leaving Windham Hill and starting a full-service music production company, which he operated from 1985 until this year, Miller wanted to incorporate his current fascinations into one job. Interactive TV seemed to be the right route. Miller says that one program can have several synergistic offshoots (a live, a book version, an audio version, and a home video version). So he accepted an offer from Compton's New Media to develop a music/interactive division. (Continued on next page)

Studio Action

ARTISTS & MUSIC

HARMAN COS. SHIFT SALES TO U.S.

(Continued from preceding page)

slows. But Miller says HPNA would probably qualify for a state-sponsored incentive aimed at relocating businesses that create 25 or more new jobs in the state. "Nashville's very conservative about that sort of thing," she adds. Perhaps with good reason: The city contributed \$5 million toward promoting a nonstop air route on American Airlines between Nashville and London. However, American discontinued the route after a year and cut Nashville as a hub. Nashville is home to a number of

other major professional audio manufacturers' headquarters or U.S. operations. Console maker GLW/Harrison is based in the suburb of Brentwood, and the company was founded in the area 21 years ago. Los Angeles-based console manufacturer Euphonix opened a regional sales and support office on Music Row in 1992. San Francisco-based Otari started a jointly owned sales and support office there in 1996. And workstation manufacturer SAECE, based in Cambridge, England, opened its U.S. division in Nashville in 1988.

Studer, however, was one of the first pro audio manufacturers to locate its North American base of operations there in 1975. It moved to Nashville from Buffalo, N.Y., and, before that, Toronto.

"Twenty-one years ago, Studer chose Nashville for a lot of the same reasons HPNA is choosing it now," says Bush, who has been with Studer in Nashville for 16 years. "It's centrally located for shipping and service, and the city is already a significant market for our products."

STEVEN MILLER: 'GUERRILLA RECORD-MAKING'

(Continued from preceding page)

"I know that if you plug \$500,000 into developing a software program, you'll never make your money back in CD-ROM sales," says Miller. But everyone was looking for an alternative to TV, and I knew CD-ROMs could be reformatting for that medium. This was intriguing to me. I thought I could be a pioneer. I thought I'd host and develop a TV show for them. But the guy that hired me at Compton's was fired, and in the process this opportunity was squashed. I spent a long time developing the concept and was very disappointed. Where else would I find a combination of opportunities like this offered? The answer was, nowhere. So I had to ask myself, 'What do I do best?' The answer was, 'Produce records.' That's when Williams called.

"Due is someone who stands far out of the crowd in what she's doing," enthuses Miller. "I can't put a label on what it is about this music, but it just feels right. The album wasn't recorded in a proper studio. She sat on her bed in her Northampton, Mass., home and made this record with the help of me and the Roland DM-800 [compact digital audio workstation, plus Alexis Aduz units]. . . . This album enabled me to make sure I was able to still make state-of-the-art records and to make sure I could utilize new technology." "Mortal City" was recorded last summer during a particularly potent heat wave, Miller says. "We had to close off the windows and shut off the fan while recording. One day, when Dar finished singing, I yelled in from the other room, 'Did you like it?' She didn't answer. I said, 'What'd you think?' Still, no answer. When I looked in the room, she had passed out. I looked at the thermometer; it was about 127 degrees in there. Dar is so professional . . . the biggest trooper I've ever met in my life."

What's next for Miller after this suc-

cess with a folk singer? He says he wants to be careful with picking his next project because he "got pigeonholed by Wintham Hill. You're typecasted by your success." Wintham Hill was one small part of me, but people began to believe that's who I was. Sure I was the architect of that sound, but I wasn't my burning life's desire to stay with that sound. I'm glad my work is looked at with respect, but I have more to offer, as proven by Dar's album."

Miller looks to work with artists who have no boundaries, rather than artists who are concerned with hitting a particular market. Miller respects the Dave Matthews Band, Peter Dinklage, Pearl Jam, and Stone Temple Pilots, all of whom he believes make "honest" recordings. "This is a youth business," says Miller, "and I was a lucky beneficiary of that as a really young guy. But now, with my experience and 'young kid' enthusiasm, I know I can do whatever I have to do to get the best out of an artist. I don't know of too many producers under 60 years old who have the experience of working with a full orchestra, as I did with Diane Schuur's record."

"The most important thing about working creatively is feeling kinship with what you're doing," Miller adds. And with him, that could mean anything from developing multimedia programs to taking a toolbox to a restaurant, plugging it in, putting on headphones, and listening to demos.

FOR THE RECORD

An article in the April 20 issue identified Kampp Studios chief tech Adam Paul.

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (WEEK ENDING JUNE 1, 1996)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	CLUB PLAY
TITLE Artist Producer (Label)	THA CROSSROADS Bone Thugs & Harmony/ D.J. 1-Neek (Ruthless)	THA CROSSROADS Bone Thugs & Harmony/ D.J. 1-Neek (Ruthless)	MY MARIA Brooks & Dunn/ D. Cook, K. Brooks (J. Durr)	SALVATION The Corbans/ B. Fairman and The Corbans (Island)	AMERICA (I LOVE AMERICA) Full Intention/ M. Gray, J. Parn (Sugar Daddy)
RECORDING STUDIO(S) Engineer(s)	STUDIO CAT (Los Angeles) Ammi Conner	STUDIO CAT (Los Angeles) Ammi Conner	SOUNDSHOP (Nashville) Mike Buckley	WINDMILL LAKE (Dublin, Ireland) Mike Pappalardo	DANCIN' DOPE (Bury, England) Mike Gray Dave Snel
RECORDING CONSULE(S)	SSL 4000B	SSL 4000B	Trident Vector 432	Novo VMP	Soundtracs 4024
RECORDED(S)	MCI JN 114	MCI JN 114	Sony 3348	Studer A827	Alai DRB
MASTER TAPE	Ampex 499	Ampex 499	Ampex 467	Ampex 499	Ampex 456
MIX DOWN STUDIO(S) Engineer(s)	STUDIO CAT (Los Angeles) Ammi Conner	STUDIO CAT (Los Angeles) Ammi Conner	SOUNDSHOP (Nashville) Mike Buckley	WINDMILL LAKE (Dublin, Ireland) Mike Pappalardo	DANCIN' DOPE (Bury, England) Mike Gray Dave Snel
CONSOLE(S)	SSL 4000B	SSL 4000B	Trident Vector 432	Novo VMP	Soundtracs 4024
RECORDED(S)	Parasonic 3700	Parasonic 3700	Sony 3348	Studer A827	Alai DRB
MASTER TAPE	Ampex 467	Ampex 467	Ampex 467	Ampex 499	Ampex 456
MASTERING Engineer	BERNIE GRUNDMAN Brian Gardner	BERNIE GRUNDMAN Brian Gardner	MASTERING Mark Williams	STERLING SOUND George Marino	EUROPEAN Don Grougier
CD/CASSETTE MANUFACTURER	Allied Digital	Allied Digital	PD001TM	PD001TM	Empagick

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Production People

THE BILLBOARD SPOTLIGHT

ILLUSTRATION BY SUSAN LEOPOLD / MASTERFILE

From mastering to manufacturing, duplication to distribution, the production departments at record and video labels have to meet demand, keep costs down, please the talent and, during peak periods, perform miracles—all while making the whole process look easy. Here are first-hand stories from some of the people involved in making a recording a title.

Coolio, "Gangsta's Paradise" (Tammy Boy)
Paul Adelberg and Barry Koven, Tammy Boy's production department

To capitalize on the success of Coolio's hit single from the "Dangerous Minds" soundtrack, Adelberg and Koven had to work quickly to release the rapper's second album. "From the time the company decided to release 'Gangsta's Paradise,' we had committed to covering all aspects, from compiling the credits, trafficking through layout and design,



Paul Adelberg



Barry Koven

through all the manufacturing phases, while allowing our sales department adequate time to ship the product and set it up in the marketplace—all within two-thirds of our normal production period," says Adelberg. To that Koven adds, "It involved a lot of communication. Everybody had to pitch in and come through, and we made it happen."

"The Bodyguard" soundtrack (Arista)
Milt Sincoff, senior VP of production, manufacturing and purchasing, Arista

"We had orders [for 'The Bodyguard'] that came out of nowhere; it was an overnight smash," says Sincoff. "The figures on this



Milt Sincoff

were astronomical. 'I Will Always Love You' was one of the biggest-selling singles in history. When the album took hold, we had every major vendor in the business making this, and the pressure was beyond belief. Then at the same time, we got hit with the Kenny G album, and that went through the roof." Sincoff adds that his department doesn't let best-sellers impact the production of other titles. "That's part of the function of a good production person: you don't lose the forest for the trees. You have to take into consideration that nothing else gets hurt. You can't close down shop because you have a big chart album."

Eagles, "Hell Freezes Over" (Geffen)
Robin Sloane, VP of creative services, Geffen

"Making a product stand out yet still conform to the exigencies of retail often poses a problem. Don Henley

wanted the Eagles' live set to have a full-bleed cover, one that would exceed the limits of jewel box packaging, yet to play the concerns of the label's marketing department, it had to fit within standard retail racks. Existing packaging schemes, such as Digipak, were considered, but none quite fit the bill. "Then we came up with this O-card approach that wraps around the jewel box and gives us a full-bleed surface and—after we experimented with sizes and thicknesses and got our hands on virtually every retail bin ever made—still fits into those bins," explains Sloane. "This was a first for this type of packaging. It was



Robin Sloane

different, it was ethically pleasing, and it fit into the retail racks. Everybody was happy."

Joni Mitchell, "Turbulent Indigo" (Reprise)
Robbie Cavolina, designer

This year's Grammy winner for best album package, "Turbulent Indigo," was a collaboration between the recording artist, Joni Mitchell, and freelancer Robbie Cavolina. "We started on Valentine's Day in 1994 and turned it in by September, and broke all the rules along the way," recalls Cavolina.

Using an offbeat packaging concept developed by Chicago manufacturer C-Case, Cavolina and Mitchell photographed Mitchell's home filled with her own paintings, building toward a three-panel triptych effect with the 35-mm shots patched together into a continuous frame. "I used really cheap film and a one-hour photo developer," Cavolina laughs. "And somehow we still knew this would be a Grammy winner." A booklet insert of Mitchell's poems filled a large pouch in one of the panels, a modification the design team specified. The first two runs of 100,000 units each sold out quickly. Unfortunately, subsequent runs were in lots of 50,000 and too small to be cost-effective for an all-paper case, so later editions were put out in a

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REPLICATION

REPLiTEC '06 Reflects A Strong Industry Braced For Change

BY STEVE TRAHMAN

Emulating the explosion of the global replication and duplication marketplace, the sixth REPLiTEC International expects record attendance, exhibitors and interest for its June 4-6 run at the Sun Jose (Calif.) Convention Center.

The new location, after the first five years in Santa Clara, Calif., is symptomatic of the industry's growth, according to Eliot Minkler, chairman and CEO of Knowledge Industry Publications Inc. (KIPI), REPLiTEC producer, and co-sponsor with FTA (International Tape & Disc Assn.). "We're anticipating a record 6,500 attendees and exhibitors, and a sellout of 156,000 square feet of exhibits—about 68% more space than last year, with 625 booths available to about \$25 exhibitors."

"It's been a steady progression of increasing sophistication on the part of replicators and duplicators, as the industry moves into a state of readiness for the DVD (digital versatile disk)," Minkler continues. "For videotape duplicators, it's accommodating to a mature VHS videotape market that is still very healthy, while better positioning themselves for optical media. Everyone seems to be prospering, and it's a business where you can survive very nicely, despite all the hoopla over the new electronic delivery systems for media of all kinds."

FOCUS ON DVD

"The collectability of the DVD movies is an important factor in launching the new medium on a successful note in the fourth quarter," says Minkler. "This is why we set up a special pre-REPLiTEC 'DVD Briefing,' limited to 500 attendees June 2-4 at the nearby Red Lion Inn."

Other topics in depth focus on at the state-of-the-art technology of DVD, the conference will include demonstrations from Platinum sponsors Philips, Nimbus, OBM, and TSC; Gold sponsor 2M; and Silver sponsors Sansa, Verbatim, Optical Disc Corp., Pioneer and the Optical Video Disc Assn., among others. It will focus on issues such as standards, specifications and up-to-date experiences of producing content for DVD-Video, DVD-ROM and DVD-R (Recordable).

"The state of the time in recent technological history," Minkler observes, "producers from four entertainment industries—film, computer software, games and audio—are racing to cre-

ate product for the same media format. With hardware expected before year-end for both DVD-Video and DVD-ROM, content providers must be prepared to 'hit the shelves.' The DVD Briefing will bring together the creative aspects of content development, to give attending developers a headstart with the technology."



Kerner Nolen Bushnell

PROGRAM HIGHLIGHTS

REPLiTEC itself has been redesigned to cover all interest areas and levels of experience in replication and duplication, rather than dividing sessions into three defined tracks for audio, video and CD-ROM-based optical media. Daily programs have been split into general sessions and specialized workshops. These include emerging technologies, industry overviews and specialized functions, with all conference sessions held in the morning, and exhibits open each afternoon.

Kerner Nolen Bushnell, president of Wave Interactive and an industry pioneer who headed the original Triang game platform, will explore the future of entertainment software as the industry moves toward the 21st century. KIPI chairman and CEO Eliot Minkler will set the stage with his opening remarks, followed by a statistical update on the magnetic and optical media market by Charles Van Horn, ITA Executive VP.

Opening-day (4) topics are "Intellectual Property Issues: The Continuing Effort to Combat Piracy" and "The Nuts And Bolts Of Launching A Recycling Program," "Connecting Your Facility To Today's CD Recycling," "Introduction To CD Mastering," "New Concepts And Techniques In CD Molding" and "Connecting Your Facility To Today's Information Superhighway."

Second-day (5) topics include "Convergence Technologies And Their Impact On Software Manufacturing And Distribution," "Streamline Your Tape Loading And Packaging Operations With Automation," "DVD: Surviving The Transitional Period," "Trends In The Computer Software Manufacturing Industry," "The Spoken Word Market Continues To Grow," "Video As A Marketing Tool," "Surviving As A Tape Duplicator In A Mature Market," "Networked, Facility-Wide Order Tracking" and "The Art Of Management—It's All About

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MIRACLE WORKERS

Continued from page 21

standard jewel case. "In a way, when you get something that works that perfectly, it's almost appropriate to break the mold," Cavolina says.

Blind Melon "Soup"

(Capitol) Chris James, Tommy Steele, Jeffrey Frey, designers

While special packaging is usually associated with promotional editions, it's also often done as a reward to an artist's fans. That was the case with Blind Melon's "Soup," for which the band, Chris James, Tommy Steele and Jeffrey Frey were nominated for a best packaged special set Grammy.

"They were coming off a big record, and they anticipated that this one would do well, so it was like a gift for their fans," says Frey. Described as a "shred-dance-rb," "Soup" features a photo of record producers Andy Wallace creating the alphabet soup that spells out the band's name. The book of the package was a leatherette-trimmed menu listing the tracks. Prigati AGI found a company that makes plastic-cover, trimmed dinner menus, and specially configured a menu to hold the first CD (the second menu are usually rectangular). And AGI assembled the color separations from Color, Inc. in Hollywood.

North Brooks, "The Mitz"

(Capitol Nashville)

Carlton Davis, production manager

With over 30 million in sales for Brooks since 1989, his first greatest-hits collection reflected the Oklahoma's tendency to use loyalty as the determinant in whom he works with. Nashville-based Team Design has done the graphics for all of Brooks' records, and production manager Carlton Davis has worked with Brooks at local companies. "On 'The Mitz,' we did a lot of research and ended up in a room listening to Garth talk about the songs on the record as we took notes," Davis recalls. "Almost as we came up with copy, it was being typed in and laid out. The project was done on a very tight deadline." The artwork—an image of an American flag overlaid on Brooks' face recreated in photographic form from the album image—came at the suggestion of Brooks from a T-shirt design from one of his European tours. But his device actually lay even earlier. "I mentioned that he looked like KISS," says Davis. "He's a big KISS fan, so we headed him a lot about that."

Dave Matthews Band "Crash" (BMG)

Lu Vaccarelli, VP production, manufacturing, purchasing for BMG North America

According to Lu Vaccarelli, the final graphics for the new Dave Matthews Band album were far lessening in, but for a good reason. "We feel the [best] product is the one that the customers see come about. We want to give the A&R people, the marketing people, the sales people and the creative people the best product to go with on the master tape, to go through and analyze all the mazes that are key and to give the consumer what the artists feel is their best effort." Outsourcing is the key to the album's success, as well as the master tape, to go through and analyze all the mazes that are key and to give the consumer what the artists feel is their best effort. "Outsourcing is the key to the album's success, as well as the master tape, to go through and analyze all the mazes that are key and to give the consumer what the artists feel is their best effort."

"I know we've taken advantage of some of our local time, being

able to serve a late-breaking sound-track. We've been able to turn it around in 10 to 14 days, which is simply because they couldn't turn it around quickly enough."

Lon Varshley

The Cranberries "Dores And Windows" Enhanced CD (Island/Philips Media)

Audrey Moore, VP of inventory and production, PolyGram

For Moore, it's the relationships that make a project like the Cranberries' "Dores And Windows" look easy. "We're the guys who have to be really cool, calm and collected and not panic. So even the things that seem virtually impossible, we have to make sure they get done without a lot of screaming and shouting on the fourth. We have a wonderful group of people who work very hard, and they make the obstacles look easy to overcome. It has its own challenges apart from sales and marketing. It's not just about how you're doing it. It takes a long time to develop the relationships and to find out what things to be done."

"Little Things" EDC single (Interscope)

Colleen Campbell, Interscope's production department

With over 30 million in sales for Brooks since 1989, his first greatest-hits collection reflected the Oklahoma's tendency to use loyalty as the determinant in whom he works with. Nashville-based Team Design has done the graphics for all of Brooks' records, and production manager Carlton Davis has worked with Brooks at local companies. "On 'The Mitz,' we did a lot of research and ended up in a room listening to Garth talk about the songs on the record as we took notes," Davis recalls. "Almost as we came up with copy, it was being typed in and laid out. The project was done on a very tight deadline." The artwork—an image of an American flag overlaid on Brooks' face recreated in photographic form from the album image—came at the suggestion of Brooks from a T-shirt design from one of his European tours. But his device actually lay even earlier. "I mentioned that he looked like KISS," says Davis. "He's a big KISS fan, so we headed him a lot about that."

"Jurassic Park" (MCA/Universal Home Video)

Michael Daruty, VP, post editorial services for Universal Studios

Michael Daruty's department works around the clock, ensuring new titles and transferring class films for video. "In the film-to-tape transfer portion, we actually do scene-to-scene color correction and then we re-render the picture from a 35mm inner-positive, using a Rank Telecine. We re-balance it, because the electronics of the Telecine are different from the electronics of the master, so we really have to time the whole movie over again. We probably do about a reel in every day or two and a half. So it's a very slow process. A severed shot could literally take six or eight or nine days just to do the first initial color correction." Daruty figures that, when various compressed and enhanced versions of the master are made, as well as the creation of different versions for various video formats and foreign markets, the process for a successful film such as "Jurassic Park" can occupy

a month or more. This diligence is required, however, for a quality transfer. "We spend a great deal of time with the film's creative team, usually the director of photography, trying to get the look of the film after and trying to re-create for the little screen, when they intended for the big screen," says Daruty.

"Babe" (MCA/Universal Home Video)

Craig Relyea, VP of marketing, UNI

"Babe" had plenty of box-office success. "If the theatrical art succeeds in its mission to communicate the message to the audience, then we don't make any adjustments," explains Craig Relyea, who produced the video after and trying to re-create for the little screen, when they intended for the big screen," says Daruty.

"The Madonnas Of King George" (Mellmark Home Entertainment)

Erin Meaker, director of operations, Mellmark Home

"It was hectic because there were so many different pieces involved. The amount of tape was quite spectacular," says Meaker, referring to "The Madonnas Of King George." "It was a big kit that contained references to a CD. The shipping of that had to be coordinated with the standard, which was going out to 7,000 retailers across the country. The timing worked out fine. We delivered on time, but it took more time to put the kit together than it did to actually produce the masters. We ran into problems on the trade ads, where there were last-minute changes. We were going to have a lot of trouble for blurbs to come in from publications that had to be incorporated into the last minute. We were at final proof stage, and we had to drop it in and ship it within an hour. In relation to how everything runs, it was hectic yet it came off fairly well."

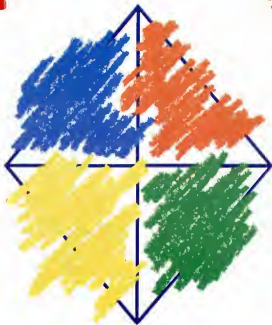
"Cuthroat Island" (LIVE Entertainment)

Andrew Blumke, executive director of production, LIVE Entertainment

Sometimes demand for a product can catch a company by surprise, and production departments are expected to have enough in inventory. According to Andrew Blumke, the order for "Cuthroat Island" came as unexpected. "Though box office was less than \$10 million, it did 240,000 units, including Canada. In order to keep inventory," Blumke says, "we had to be prepared to have a lot of trouble for blurbs to come in from publications that had to be incorporated into the last minute. We were at final proof stage, and we had to drop it in and ship it within an hour. In relation to how everything runs, it was hectic yet it came off fairly well."

Continued on page 24

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MIRACLE WORKERS *Continued from page 72*

ries and costs down to a minimum, we really don't pull the final trigger until we know what our final duplication number is going to be. And the only way to know what your number is going to be is to get actual figures from the distributors themselves. It's the only way to really make it work. Who would have thought we would sell 240,000 units on a title like "Cathedral Island"? ■



Andrew Blunde

REPLITECH *Continued from page 72*

People". Featured workshops and participants are "DVD: Conquering The Production Process," "The Basics Of Injection Molding For CDs" and "Advanced Trends In Optical Disc Mastering."

Closing-day (6) topics and speakers include "A New Master Playback System For In-Cassette Duplication," "Premastering And CD-Recordable (CD-R) Production Using CD-Rs," "Dye Layer Optimization For CD-Rs," "Expanding Your Duplication Facility To Replicate CDs," "The Convergence Of Future Media And VHS Technology," "The Pros And Cons Of Outsourcing CD Mastering" and "The Best Way To Produce Software: Helping Your Client Weigh The Options."

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THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Euro '96 Scores With Music Simply Red Heads Soccer Jamboree

■ BY JON CROUCH

LONDON—A compilation album featuring tracks by such major U.K. acts as Simply Red heads a cluster of releases timed to coincide with one of the most widely televised events in Europe this year.

The European soccer championships, Euro '96, are to be held in England Saturday (8-June) and will be televised across Europe and beyond.

Simply Red's "We're In This Together" has been adopted as the official theme song of Euro '96. It will be played at the opening and closing ceremonies, and such national TV networks as the U.K.'s BBC and Germany's ARD plan to use the theme throughout their coverage on coverage.

On June 10, the single will be released here on East West U.K. and throughout Europe, Canada, Australia, and South Africa by Warner Music. The "Beautiful Game" is the official Euro '96 album and includes new recordings by Black Grape, Massive Attack, Jamiroquai, and the Shamen. RCA Records released the album in the U.K. May 20, and it debuted at No. 11 on the compilation album chart.

RCA issued the set in Germany, France, Italy, Spain, the Netherlands, Switzerland, and Portugal May 27. An RCA source says negotiations are under way to release the album in Japan. The label says the set will sell there purely on its content, although soccer is a burgeoning sport in the country. "The Beautiful Game" is sponsored by Coca-Cola, one of the Euro '96 sponsors.

The album and single have been coordinated by London-based Music & Media Partnership for the host body, the English Football Association. Music & Media performed the same role for organizers of the last World Cup soccer tournament, which was held in the U.S. in the summer of 1994. "Glorious" by Daryl Hall and the Sounds of Blackness was the theme of that event.

Music & Media managing director Rick Blakely, executive producer of music for Euro '96, says, "It's clear that the two cultures of music and football have been on a collision course for years, so this country has such a rich heritage in both, it seemed only right to use music to celebrate England hosting Euro '96."

Meanwhile, members of the U.K. music fraternity have associated themselves with competing national teams by contributing to specially recorded projects.

This week's No. 1 song in the U.K. is the official England team song, "Three Lions" by the Lightning Seeds with comedians Frank Skinner and David Baddiel. It is another product of the Music & Media/EFA link and was released May 20 in the U.K. on Epic.

Red Stewart joined the Scotland football team to perform its anthem,

"Purple Heather," which was released in the U.K. on Warner Bros. Monday (3). All proceeds from the single will go to the Dunblane Appeal, which was established following the recent massacre of children in the Scottish town.

The same date sees the U.K. release of another single timed to coincide with Scotland's championship bid. Primal Scream teams up with Scottish novelist Irvine Welsh on "The Big Man And The Scream Team Meet The Barmy Army Uptown" on Creation Records.

Nation's Transglobal Underground Moves Ahead

■ BY DOMINIC PRIDE

LONDON—"They came, they listened, they plundered. And then they moved on to pastures new."

Transglobal Underground arguably created the seamless blend of ethnic instrumentation, non-Western melodies, and hip-hop that has mainstreamed in the last half decade. Its debut album, *Transglobal Underground*, on Nation Records, "Psychic Karaoke," was it trying to move one step ahead of the plethora of Oriental-fused dance records on the scene. It also sees the act returning to indie distribution in Europe after an unsuccessful licensing deal with Sony.

The album was created by TGU's nucleus of Tim Whelan (aka Aziza Adnan and other aliases), Nicholas Attias, Count Dubouché, and Harriet Matur, the same team that put together Atari 1996 album "Disapers" on Matrika Records. It sees the band trying to distance itself from the precedent of house house, there are few samples on the records—most of the instruments featured, including the saz and the oud, were played by live musicians such as Deepak Ban, who, in Whelan's words, "barned up to recording sessions with a golf bag of flutes."

"Psychic Karaoke" has the same feeling of melting hundreds of influences from around the planet as the group's previous efforts, but it is more firm in tone and creates a more cohesive record of a particular time or place. "Bulet Train" puts the listener right on a Japanese pitch, while "Goodbye Mr. Gershwin" is steeped in the soundtracks of "The Firm" and TV series.

"We didn't want to make a chilled-out trip-hop LP. It's just that some of it ended off into other spaces," says Whelan.

The time was right for a change of direction, says Whelan: "When we started off, this music didn't exist," he explains, fiddling with an Arabic-language workstation keyboard that emits Eastern-sounding woodwind tones. "We had to make it. Now the music does exist, and we're trying to move forward into other areas."

The move is taking place because minds have opened up among the act's audience and in the record-buying pub-



TRANSGLOBAL UNDERGROUND

lic at large, says Whelan. "People have gotten more broad-minded. Five years ago, people would not have put out what is selling now." Being part of the new wave of small independent has helped, he says.

"A lot of people who just wanted to make music and communicate were denied that by the record industry," Whelan adds. "Since then people have found a different way and even out 'round the back. We don't have to spend six months in a top studio getting the sound someone else wants. Now, the major industry has moved toward that. Five years ago, you would never have had an artist such as Tricky signed to a major."

Whelan enjoys the fact that the band's

Court Offers Compromise In JASRAC/Koga Dispute

■ BY STEVE McCULLURE

TOKYO—Discontent members of Japanese performing/mechanical rights society JASRAC are headed for a showdown with the society's executive board over a court-proposed compromise in JASRAC's ongoing dispute with the Koga Music Foundation.

The dispute concerns a controversial decision by the previous JASRAC executive to lend Koga 7.7 billion yen (\$70.8 million) interest-free over 30 years

toward construction of Koga's new headquarters.

In exchange, JASRAC was to occupy eight floors of the 11-story building and pay rents lower than those prevailing in the "bubble economy" era of the late '80s. JASRAC members criticized the deal, key JASRAC executives resigned in early 1994, and the new leadership froze payments. Koga and JASRAC saw each other in spring 1994.

On May 20, JASRAC's directors accepted the Tokyo District Court's suggested compromise solution, which would see the society lending 6.2 billion yen (\$47.8 million) to Koga instead of the original 7.7 billion yen. Since JASRAC has already transferred 2.3 billion yen (\$21.2 million) to Koga, the society will transfer the remainder (\$25.6 billion yen, or \$26.4 million) by the end of next year.

Following are other elements of the court's suggested compromise:

- Koga will pay JASRAC 0.6% interest on the loaned amount instead of the loan being interest-free.

- JASRAC will pay rent of 442 yen (\$4) per square foot instead of 807 yen (\$7.42), with the rent fixed instead of increasing 6% every two years.

- JASRAC will occupy 80,040 square feet of the building instead of 61,290 square feet.

- The construction fee for the building will be lowered by 10% to 6.6 billion yen (\$60.7 million).

The compromise must be approved by JASRAC's council on Wednesday (5) and the general membership on June 19 in order to go ahead.

"This compromise will protect JASRAC members' money, and so we are hoping to gain people's understanding of this proposed settlement," said JASRAC president Motoyuki Kato at a May 20 press conference. "And we're going to set up a special inquiry to find out how this problem developed."

JASRAC dissidents, led by songwriters Aoki Kōkichi and Sakabe Ei, are vehemently opposed to the court's suggested settlement.

"It is strictly prohibited under the Japanese Trademark Law to misappropriate or manage collected royalties for other purposes without allocating them, in this case, to copyright holders," says Ei in a letter asking for the copyright holders' support.

"We, the sensible members of JASRAC, are going to fiercely oppose this loan. But the executive of JASRAC is maneuvering to gather sympathizers at the [June 19] general meeting and to ram the agenda through."

Koga lawyer Hisanori Ueno says the foundation, set up to preserve the legacy of late songwriter Muro Kōji, "respects" the court's proposal.

"We understand that there is no other way to settle the dispute," Ueno (Continued on next page)

French President Urges Solidarity

SNEP Group's Focus: VAT Rights Protection

■ BY EMMANUEL LEGRAND

PARIS—France's record companies are being urged to forge closer links with other sectors of the music industry.

Patrick Zelnik, who was unanimously elected president of the French labels body SNEP May 27, says his organization should "open itself to the outside world, better communicate, and better protect the interests of the industry—and look at issues in a positive way."

Speaking to representatives from across the music industry at SNEP's

annual general meeting, Zelnik stated, "We have to work together on the rest of the industry on projects of joint interest." As tangible evidence of his intention, he announced a new partnership with independent sector body UFFI.

Zelnik, who is also chairman of Virgin France, was the only candidate for the SNEP presidency. He first took over the post 18 months ago, when then BMG France president Bernard Carbonne stepped down from SNEP upon his departure from BMG.

Zelnik says he plans to continue the (Continued on next page)



France, Germany Ally To Combat High VAT Groups Appeal For Reduced Tax On Records Across Europe

■ BY WOLFGANG SPAHR

HAMBURG—European Union politicians will soon hear a new plea for a value-added tax on music to be reduced from 15% to 7%.

The German national group of international artists' bodies IFPI has joined a French initiative to reduce the VAT rate across Europe.

The various record industries within the EU regularly lobby their domestic governments on the issue. Now, the Germans and the French are tackling the issue on a continentwide basis.

Lobbying on a purely national basis has, in general, proved fruitless. In 1987, the German record companies filed a suit with the German Supreme Court against the obvious discrepancy in VAT between CDs and records. In its 1994 decision, the court rejected the labels' arguments and, in the view of the German industry, placed the government's fiscal interests before the cultural value of records. This means that the full VAT rate, currently 15%, is payable on all music careers, whereas other cultural products, such as books, are subject to the reduced rate of 7%.

Representatives of the French Ministry of Culture, the German Ministry of the Interior, and the German record-industry associations met in May at the French embassy in Berlin to discuss the possibility of seeking a reduction in the tax rate on a European level. André Larqué, the special representative of the French Ministry of Culture, explained the French government's aim of placing records on the VAT preferred-lists list throughout Europe.

France's stated that French Minister of Culture Philippe Douste-Blazy will be making a proposal to this effect at the

next meeting of the European cultural ministers in Bologna, Italy, and is now seeking the support of the German federal government.

However, Gerhard Kohler, senior civil servant at the German Federal Ministry of the Interior, stressed that the 16 German states are solely responsible for cultural matters, leaving the federal government with limited scope for its own cultural policy and preventing it from launching an initiative of the type planned in Berlin.

Instead, he suggested, it is necessary for the individual states and the federal government to agree on a position.

Even so, Kohler promised to examine the issue within his ministry and recommended including the conference of all the German state cultural ministers in the discussion.

Thomas Stein, chairman of German

record-industry association IFWG, said at the meeting that it is necessary to fail to put an end to the discriminatory VAT rate on music, arguing that the situation is at odds with an enlightened Europe.

Wolfgang Gramatke, chairman of the German IFPI group and president of PolyGram, stressed his determination to act on the VAT problem, as he claimed that German record companies play a key role in the cultural promotion of music, relieving the state of a considerable responsibility.

However, sources within the German federal government have told Billboard that the initiative to lower VAT is unlikely to succeed in the near future. At present, the German government faces a budget deficit of more than \$60 billion, meaning that there is no scope for cutting VAT at any time between now and 2000.

Retail Is The Weak Link In Czech Music Market

■ BY ROBERT GRAY

The second part of Billboard's analysis of the Czech market explores the development of the retail industry and its relationship to the former communist state and the Czech Republic and neighboring Slovakia.

PRAGUE—Although the major labels take different routes to the Czech market, they have similar complaints about the absence of a true retail network. The Bohemian megaregion is due to open in this city's Wenceslav Square in July. It is one of several retailers claiming to be the world's largest record store. The typical Czech music store is a tiny family-run store owned by a socialist, well-funded retail outfit.

Jack Jurek, GM of BMG's Czech and Slovak operations, complains, "The weakest link in this market is retail. That's something that we really battle with. Basically, methods of promotion and distribution and deals with local acts are conducted on standards existing in the West. You do everything right in this respect, but you hit the wall when you go to retail."

Executives argue that there are too many music stores (approximately 300) and that most lack the funds to stock their shelves properly. Jurek says the ideal number of shops would be 200, adding, "There's a certain standard that should always be there. Stock control is very poor."

in these stores. They order three units of a new product, and they don't order any more once they have sold those."

Many of these small stores were established by employees of the state-owned firms, when record shop-owning up to the dawn to fill the void created by the former Communist-controlled distribution of music records. These shops were often run by employees of the state-owned Czech coupon-coupon privatization program, which made all Czech citizens shareholders in state-owned property.

This legacy of small, independent shops gives the labels headaches. They complain about the absence of computerized stock control, centralized ordering, and point-of-sale involvement from the small chains operating in the Czech Republic.

Observers say the market is not likely to shift to dominant nationwide chains in the foreseeable future. The majors are hesitant to risk their capital on the risky retail business, fearing marginal returns.

While the major labels struggle to find good retail outlets, they have had no problems signing successful local acts. Domestic pop, rock, and folk music continues to outperform international artists, garnering nearly 48% of the market in 1995. However, executives say the pop scene slowly declines from the most successful Czech groups and Western acts.

Vladimir Kocendrak, managing director of Moravia-EMI, says the market suffers from another Communist-era holdover: He claims that the two major Czech labels are "too afraid to take any risks."

(Continued on next page)

TRANSGLOBAL UNDERGROUND

(Continued from preceding page)

Nations," was licensed internationally to Sony Music's Licensed Records Division, a factor that appeared to constrain the band. Says Cameron: "I think they're restricted, just with the pressures of chart performance and accessibility. I don't think [LJD] understood where we were coming from. Now, I think they're more into it, and it shows on the album."

Whelan agrees: "It's unfortunate that [LJD] signed Oingo. They picked up the ball and ran with it for them, and every-

one else got left behind."

The band is supporting the new release with a tour across the UK, tour in May and June, with Corina's dates in the UK. A lot of the album is slower and free of the hip-hop beats, but they're very much in evidence here," says Cameron.

Whelan adds that the band is the time being, the team is concentrating on producing Atlas' new album and in having to return to remaking. One project includes remix work for EMI's Hitmenz label.

Hispanica Series Uncovers Spain's Medieval Cantigas

■ BY HOWELL LLEWELLYN

MADRID—It could easily serve as the soundtrack to a Hollywood period movie about life on the road for European musicians in the 13th century. The new Classical Series of Hispanica has released the first four of 20 CDs of *cantigas*, or medieval songs. The first title in the series is "Cantiga de Castilla X Leona."

Spain's King Alfonso X the Wise (1221-1284) was especially fond of *cantigas* and was the author of books on astrophysics—hence "the Wise." In a bid to outdo him (and his devotion to the Virgin Mary, who he composed or ordered others to compose *cantigas* dedicated to "Santa Maria" in 1240).

No fewer than 427 survive in written and richly illustrated form in four 13th-century codices, or books of ancient manuscripts, which are kept in the world-famous El Escorial monastery outside Madrid and in Florence, Italy.

These 1996 CDs of *cantigas* comprise the European hit parade of more than 700 years ago. Every year, for centuries, hundreds of thousands of pilgrims walked from all over Europe to Santiago de Compostela in northwest Spain, the supposed resting place of St. James the Apostle.

Santiago was, with Jerusalem and Rome, one of three main pilgrim destinations, and the Santiago route was the most heavily traveled in medieval times. Their raw materials were *cantigas*. Arriving pilgrims brought new *cantigas* from outside Spain, and those leaving took Alfonso X, the Wise, back with them to play in their countries.

"This was not Spanish music; it was the European hit parade of the time," says Steve Classical Director of the Press-Arroyo, whose last project has been moving from EMI Spain was to

release an album of the Gregorian chants of the monks of Santo Domingo de Silos, which, to the surprise of many, became a worldwide best seller.

"This project predates that of the monks, but it is more extensive and complex," says Press-Arroyo. "It is fascinating to think that 80% of the *cantigas* were of Spanish origin divid-

CANTIGAS DE CASTILLA LEON

ALFONSO X EL SABIO

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CZECH MARKET

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artists fighting for fans' attention, a throwback to the days when international releases were few and far between. Now that vacuum is being filled with foreign product.

Rat, Kozendrie adds, "you can't stop signing local acts, because when you have a top local act, they still outsell international ones."

Another dynamic of the marketplace is the growing number of bands singing in English. While these artists think the international language is their ticket to cross-border success, most executives are not willing to gamble on them.

Jane explains his philosophy: "I would probably never sign a Czech, English-speaking band, because then I don't know who I would be selling it to.... My experience is that if you want to break a Czech artist abroad, they have to be unique. They can't be like somebody else."

"I think there's very little point in signing a Czech band singing in English, mimicking something from the States or the U.K., because the original bands are usually better."

The most notable exception has been BMG's release of Ivan Kral's "Nostalgia" album. The former Patti Smith Group guitarist sings in English, and Smith appears on several tracks.

While the majors are focusing their attention on the Czech market, two labels already have toeholds in the former sister republic of Slovakia. The 6 million inhabitants of this small eastern nation have considerably less disposable income than their Czech neighbors.

Executives say the same marketing plays do not work for both republics, despite their common heritage as the former Czechoslovakia. Slovaks snap up American-style R&B and black pop music, while Czechs prefer mainstream pop, hard rock, and country.

Miroslav Lindner, director of IFPI Slovakia, eagerly awaits the arrival of more major labels. He says, "If we have all the majors in Slovakia, the market will grow."

CANTIGAS

(Continued from preceding page)

flutes, and a broad mixture of percussion instruments.

Released this March, the CDs have sold 10,000 units in Spain, which Pares-Arroyo says is "very good, given the nature of the music."

There are plans for international release of one of the Cantigas CDs in June, with two more following in September and one in October.

The cantigas were recorded in stone buildings for authenticity by medieval music specialist Eduardo Posada and his group. "This is a historical step in the research of medieval European music, which was very much the street sound of the time," he comments. "We have played around Spain and in Cairo [Egypt] and Tunis [Tunisia] and have felt the interest in this music."

The CDs were launched with a concert at the 16th-century El Escorial monastery and both flamenco and Celtic influences were clear.

Cantigas are not the only item of Spanish heritage Alfonso X the Wise left to posterity. He is acknowledged as the inventor of *tapas*, or tidbits of food, which he ordered tavern owners to serve with alcohol to prevent revelers from getting too drunk. Times haven't changed much, even though music has.

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de la bande et du label

HITS OF THE WORLD

THIS LAST WEEK			LAST WEEK			EUROCHART HOT 100			MUSIC			GERMANY			FRANCE			JAPAN		
SINGLES			SINGLES			SINGLES			SINGLES			SINGLES			SINGLES			SINGLES		
1	2	1	2	1	2	1	2	1	2	1	2	1	2	1	2	1	2	1	2	
2	3	3	4	3	4	3	4	3	4	3	4	3	4	3	4	3	4	3	4	
3	5	4	6	4	5	4	5	4	5	4	5	4	5	4	5	4	5	4	5	
4	7	5	8	5	6	5	6	5	6	5	6	5	6	5	6	5	6	5	6	
5	8	6	9	6	7	6	7	6	7	6	7	6	7	6	7	6	7	6	7	
6	9	7	10	7	8	7	8	7	8	7	8	7	8	7	8	7	8	7	8	
7	10	8	11	8	9	8	9	8	9	8	9	8	9	8	9	8	9	8	9	
8	11	9	12	9	10	9	10	9	10	9	10	9	10	9	10	9	10	9	10	
9	12	10	13	10	11	10	11	10	11	10	11	10	11	10	11	10	11	10	11	
10	13	11	14	11	12	11	12	11	12	11	12	11	12	11	12	11	12	11	12	
11	14	12	15	12	13	12	13	12	13	12	13	12	13	12	13	12	13	12	13	
12	15	13	16	13	14	13	14	13	14	13	14	13	14	13	14	13	14	13	14	
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24	27	25	28	25	26	25	26	25	26	25	26	25	26	25	26	25	26	25	26	
25	28	26	29	26	27	26	27	26	27	26	27	26	27	26	27	26	27	26	27	
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86	89	87	90	87	88	87	88	87	88	87	88	87	88	87	88	87	88</			

Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

New Music Samplers Continue To Hit Retail

Lift Discplay, MUZE, MTI Among Firms Seeing Growing Market

■ BY CATHERINE APPLEFIELD OLSON

WASHINGTON, D.C.—Even though most retail chains in the U.S. have already installed music-sampling devices in their stores, suppliers continue to bring new systems to market.

While some industry observers suggest that new players may be "day late" in trying to make inroads into music-sampling systems, others argue that as merchants begin to sketch store designs for the next decade, their options have become more varied than ever.

Newcomers include Lift Display,

which has carved a niche in the CD fixturing market; in-store kiosk developer MUZE; and MTI, which got its start manufacturing switching equipment and fixturing for the consumer electronics industry.

And the changing tide is not lost on the current industry front-runner, Burlingame, Calif.-based TeleScan Inc., which holds most of the North American listening station market.

"The retail side of the business is undergoing very difficult times, especially for capital outlays," says TeleScan chairman Charles Garvin. "But the recognition that audition-

ing is the single biggest boost to sales has grown universal, so there is sure to be plenty of business for everyone."

In fact, TeleScan has a new product on the market as well. ViewScan, a listening post that enables consumers to view full music videos with the touch of a panel, is "just being introduced on a wide scale," says Garvin. The first of the units have been sold to labels, he notes, and have begun shipping to such chains as Media Play and Hastings Books, Music & Video.

To remain competitive, TeleScan, which had revenues last year of

about \$10 million, has reduced the price of its AudioScan line and has begun offering recycled listening stations for as little as \$100, if purchased in quantity. TeleScan is also beginning to upgrade the headphone and electronic components of its systems. Single-CD stations remain the most popular among retailers, according to Garvin.

"A substantial strength of TeleScan is our ability to use commercial assemblies rather than the consumer CD products the others use," he adds. "We are the only [one] of the American manufacturers that

(Continued on page 85)



MTI, which supplies consumer electronic outlets with systems that allow the stores to demonstrate stereo equipment, is diversifying into the music retail arena via the listening station pictured above.

Survey: Listening Posts 'Important' To Customers

■ BY DON JEFFREY

NEW YORK—About 70% of music consumers say that it is "somewhat important" to preview music on retail listening stations before making purchases, according to a new report.

The survey also indicates that the most frequent users of store listening posts are males whose musical preference is R&B.

The report on listening stations was conducted for the National Assn. of Recording Merchandisers by the Department of Recording Industry at Middle Tennessee State University. A marketing research class surveyed 427 customers at random as they left 15 music stores in 11 cities during November 1995 and January 1996. A variety of stores was used for the study.

According to the results, the average amount of time that a customer spent listening to music was 12.60 minutes, with 18.8 fans spent the most time listening per visit, and modern rock varieties spent the least amount of

time listening. The study also says that men spent 25% more time at the activity than do women.

The survey states that customers "are most likely to buy the record initially planned after using the listening station." In addition, it says that "if they don't buy the intended record, customers are more likely to buy something else than buy nothing." Moreover, customers "are more likely to make incremental purchases based on listening station use."

Of those who do not use listening stations, the most cited reason (by 70.4% of respondents) was that the consumer "decided to purchase a particular title that has been made prior to entering the store."

Despite the importance of listening stations in purchasing decisions, only 3.3% of those surveyed said they shopped at a store because it had listening stations. The most crucial reason for patronizing a music retailer (39.2%) was location. Next came selection (27.7%) and price (22%).

■ BY DON KAPLAN

BUFFALO, N.Y.—Out of the corner of his eye, Govindan Kartha, owner of New World Records, is quietly overseeing the members of Supergang, a Canadian alternative band, as they set up their instruments in front of his store. "Our ties to the local music scene and indie labels are a really important part of our business," he says.

For more than 10 years, an eclectic



Govindan Kartha, owner, and Marty Boran, manager, work behind the counter at New World Records. (Photo: Don Kaplan)

BILLBOARD RETAIL
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blend of unique merchandise, along with strong ties to local bands, has provided the downtown Buffalo retailer with a thriving business and a cult following. And as the 2,700-square-foot New World Records has developed a reputation for bringing its customers face to face with some of the best artists in the area, it has also developed close relationships with some of the region's hottest bands.

With an annual volume of about \$500,000, the store hosts frequent in-store band performances. "We've had up to three in one day" notes Kartha. The hand-picked staff of five is often called upon by local radio stations, record labels, and consumers to provide music news or to ferret out obscure releases.

"We're the kind of store that works hard to break a new alternative band or jazz artist," store manager Marty Boran says. "And the label people like to contact

us in terms of getting a pulse of what's going on in this city."

Meanwhile, the core of the retailer's business is its extensive alternative selection. "About 65% of the music we carry is alternative," Kartha says. "That accounts for 15%-20% of the world is about 8%, and folk and blues make up about 12%, with reggae and some country pick up the difference."

According to Kartha, of the roughly 15,000 SKUs in the store, 70% are new CDs, and 15% are new. Cassettes account for 4% of the mix and vinyl for 0.5%.

The store, which carries a mix of miscellaneous merchandise, such as books, T-shirts, posters, and magazines, and there are commissions from selling tickets to local concerts. All this accounts for about 9% of the store's business. The remainder of the store's sales is generated by commissions from selling tickets to local shows and concerts.

"Our store is geared toward active music buyers. Often, they are T-shirt-wearers, and they want to use magazines containing articles about their favorite artists." Besides the usual offer-

(Continued on page 88)

When it comes to music storage, there's only one place to turn. And that's Case Logic, the world leader in quality cassette and CD storage systems.

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Noodle Kidoodle Uses Store Concerts And Product Tie-Ins To Boost Children's Acts

THE WHOLE KIT & KIDDOOLE: Children's performing artists have long known that they'll sell more recordings at concerts than at the retail level—if they can even get to the retail level. Now, Noodle Kidoodle, one of the bigger chains in the increasingly visible category of upscale toy/multimedia stores, is applying the performance principle to increase audio sales at retail.

In addition, the Farmingdale, N.Y.-based chain, which will open its 23rd store June 15, is successfully utilizing consumer goods tie-ins to promote sales of children's recording artists.

According to Diane Teitel Rubins, events coordinator for Noodle Kidoodle, every store stages an average of two concerts a month. Generally, they are located toward the back of the stores. Grand openings tend to feature the biggest names, including Bob McGrath from "Sesame Street," Sharon, Lois & Bram; Linda Arnold; Ella Jenkins; and Rory. "We attract hundreds," says Teitel. Noodle Kidoodle VP of marketing Henry Lee, "and we back them up by heavily selling their product. After the shows, the artists play to meet the audience and sign autographs—and they usually sell a lot of tapes."

Lee notes that in mall locations, Noodle Kidoodle will stage performances out in the store itself rather than in the back stores, "and we've sold out the artists' audio stock on some of these occasions—it happened with Gary Rosen and Red Grammer." With grand-opening shows as well as the twice-monthly concerts, Rubins notes, "we've been making an effort lately to get local performers as well as national."

Noodle Kidoodle's Saturday (1) grand-opening in Detroit, for instance, the Ann Arbor, Mich.-based Chenille Sisters, a popular regional kids' act, were among the performers scheduled to appear.

Performing at Noodle Kidoodle is the most efficient way for an artist to get the chain to carry his or her product, according to Lee and Rubins. Lee points to child-artist reggae artist Nelson Gill, a Baltimore-based act in Chicago, as a prime example of a performer whose live exposure in the stores has led to his albums being stocked elsewhere. "It's a big hit," says Lee. "We've had him play all the Chicago stores [of which there are seven], as well



by Moira McCormick

as stores in New York and New Jersey." The latter two states contain the largest concentrations of Noodle Kidoodle outlets. Similarly, the New Jersey-based Polar Bear Band "has done 14 East Coast shows, but they want to expand their market into Chicago and Cincinnati," says Lee. Canadian artist Jack Grumsky is another artist who has utilized Noodle Kidoodle's performances to help establish a presence



in new cities, says Rubins.

Noodle Kidoodle's commitment to children's audio is considerable. Stores carry an average of 500 titles, the majority of them displayed face-forward on 4-foot-high shelves. Lee says that as more new stores open, the audio fixtures have increased in size along with the inventory. "Performers ask what happens to their tapes after they appear," says Rubins. "I say, 'They're still there—our audio buyer gives it a number of months to make its mark.' The tape has been Jill Jarnett's Janet Disonato recently took over the position."

Nor does Noodle Kidoodle limit its concert promotion to its stores. On a recent weekday in Chicago, the chain promoted the stages at benefits for the city's Lincoln Park Zoo and for suburban Lincoln Park, a 7000-acre working preserve for manually handicapped adults. Lynn Orman, founder of Shalicki, Ill.-based children's marketing and promotion company

KidSource, works with Noodle Kidoodle in a number of performance-related capacities and co-organized the Sunday (2) Lambs Farm event with Nedra Abramson, head of business development for Chicago's AC station WPNZ-FM.

The event, dubbed "1000 WPNZ Presents All About Kids," featured on its Noodle Kidoodle-sponsored stage Nelson Gill, Son, Singer Steve, Life Cogen, Grumsky, and Chris Burke (the actor with Don's syndrome who starred in the TV series "Life Goes On"). WPNZ's Abramson says that 30% of the proceeds from artists' audio sales were donated to Lambs Farm.

A pre-event promotion, which tied in grocery chains Cub Foods and ice cream manufacturer Breyers, allowed families to register for a drawing: 20 winning families were then treated to a backstage ice cream party after the Lambs Farm show. Two nights before, on May 31, Orman organized a weekend kickoff concert at Chicago's Lincoln Park Noodle Kidoodle featuring several of the Lambs Farm performers, along with local artists Joel Franklin and Jodi Koplin.

Sponsoring stages at the Lambs Farm event and the same-day "Run For The Zoo" benefit for Lincoln Park Zoo, says Orman, helps Noodle Kidoodle "introduce the public to some of the artists whose recordings we carry, it's about building our presence in the Chicago area. The May 31 kickoff event helped stir up more excitement for these off-site events, at the same time bringing more visibility into the store. We call it building our considerability factor: The more people are aware of Noodle Kidoodle as a great gift source, for instance, the more they'll consider us as a destination."

Working with Cub Foods and Breyers on the Lambs Farm backstage party, says Orman, is only one of the promotional events Noodle Kidoodle has staged with consumer goods manufacturers. Earlier this year she says, the chain ran a co-promotion with Kraft Foods involving a drawing, with the winner receiving a \$100 Noodle Kidoodle shopping spree. To push the event, Noodle Kidoodle gave away family packs containing coupons redeemable for Kraft products and store merchandise. The winner of the \$1,000 retail spree got to shop with Kraft's current character Chocococoa.

(Continued on page 57)

newswire...

MUSICLAND GROUP has had its debt downgraded by ratings agency Moody's Investors Service. Moody's states, "The rating action is prompted by further deterioration in earnings due to high fixed costs, fundamental changes in the way recorded music is distributed, declining mall traffic and increased competition from nontraditional music retailers, potential need for future reserves for additional mail-based store closings, a continued weak retail environment, and limited liquidity." The move results in \$400 million worth of debt securities: a \$353 million senior unsecured bank credit facility and \$110 million in subordinated debt.

BORDERS GROUP, a retailer of books and music, says it will relocate its music and new-media distribution operations from Ann Arbor, Mich., where the chain is headquartered, to a larger facility in Columbus, Ohio. The Ann Arbor center will close later this year, and 135 jobs will be lost. Borders also reports that sales from books and music superstores open at least one year rose 8.2% in the first fiscal quarter from the same period a year ago. The chain opened eight superstores in the quarter, for a total of 124. Superstore sales increased 49.6% to \$198.9 million for the three months that ended April 28. Sales for Borders' Planet Music division, which consists of five Planet Music and four CD Superstores, declined 11.5% in the quarter to \$6.9 million from \$7.8 million in the same period last year. The company closed one CD superstore in the past year and has put expansion of the division on hold. Borders also operates 978 Whole Foods market bookstores. Overall, the company reports a net loss of \$3.4 million on \$94.9 million in sales, compared to a loss of \$6.6 million on \$33.5 million in sales in the same period a year ago.

IMAGE ENTERTAINMENT, a licensee distributor, says it has signed an exclusive license and distribution deal with MGM/UA Home Entertainment for all releases through 2001. The first titles under this agreement are the James Bond film "GoldenEye," released May 21; "Get Shorty"; May 28; and "Leaving Las Vegas," Tuesday (4). The latter will be available in a collector's edition.

REQUEST TELEVISION, a five-channel pay-per-view programming provider, says that, along with cable systems operator Tele-Communications Inc., it will distribute an exclusive 30 pay-per-view channel program line of near-video-on-demand service to consumers. The service will be available to customers in Hartford, Conn., in October. It will also be available in September to consumers in cable areas where systems have been upgraded for increased channel capacity. The 30 channels will be devoted to hit movies, with starting times each half hour.

VIACOM announces that it will not pursue the sale of television and film production company Spelling Entertainment, which it acquired in the purchase of Blockbuster Entertainment in 1994. The company says it shelved the sale of the 75%-owned unit because it did not receive an offer "that satisfactorily reflected Spelling's value and long-term growth potential." Viacom will also retain control of two operations under Spelling: multimedia and video game developer Virgin Interactive Entertainment and home video distributor Republic Entertainment. Spelling produces such TV programs as "Melrose Place" and "Savannah."

ANCHOR BAY ENTERTAINMENT, a videocassette distributor, has formed a five-year licensing deal with producer Richard Rubinfeld to give the video rights to two cult horror films by George Romero, "Dawn Of The Dead" and "Martin." The director's cut of "Dawn," which includes 11 additional minutes of footage and a different musical score, is part of the agreement. Anchor Bay, which is owned by home entertainment wholesaler and distributor Hanfilme, includes Video Treasures, Starmaker Entertainment, and other labels.

MCA has acquired a "significant equity interest" in Brillante-Grey Entertainment, a television and movie production company. Brillante-Grey was not disclosed. BGE produced "The Cable Guy," a film starring Jim Carrey that will open in theaters June 14. The principals of the company are Brad Grey (executive producer of "The Untouchables") and the firm's two other shows developed by BGE include "NewsRadio" and "The Jeff Foxworthy Show."

CINERIX PICTURES ENTERTAINMENT, a movie producer, reports a \$637,000 net loss in the first quarter on \$37.1 million in revenue, compared with net profit of \$233,000 on revenue of \$12.7 million in the same period a year ago. Revenue was up due to the international release of the film "Nixon" and the domestic home video releases "Color Of Night" and "Tombsville." Cinerix recently completed principal photography on the movie "Evita," starring Madonna and Antonio Banderas, which will be released in the U.S. during the fourth quarter.

EXECUTIVE TURNTABLE

DISTRIBUTION: EMI Music Distribution promotes Terry Sautter to senior VP of field sales and marketing in Woodland Hills, Calif., and Jerry Brackenridge to VP of major accounts in Atlanta. They were regional directors.

Frank Falkow is promoted to Northeast regional sales manager for RED Distribution in New York. He was sales manager.

HOME VIDEO: Time Life Video & Television in Alexandria, Va., names Jeff Bender marketing director for nature programming. Laura McNair, director of creative services, and promotes Laura Weinstein to director of programming and development and



SAUTTER BRACKENRIDGE

Allyson Lewis to history programming coordinator. They were, respectively, director of consumer markets for TV Guide, retail marketing director at Time Warner Communications, manager of product management, and sales and promotion coordinator.

Jennifer Cortner is promoted to VP of sales and marketing at EFX Commu-

nications. She was director of marketing.

ENTER-ACTIVE: Lew Harris is appointed editor in chief of E! Online in Los Angeles. He was entertainment editor at E! Online magazine.

Timothy M. Nik is promoted to editorial director at WOW! in Columbus, Ohio. He was creative director.



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Three Is the Magic Number As EMD Toughens Its MAP

ALL ABOARD: The hand wagon is rolling's new EMI Music Distribution has come out with its "get tough" minimum-advertised-price policy, making it the third major music distributor to do so. In a letter dated May 30, EMD details its revised policy, which includes the magic words "whether or not the customer requests reimbursements" on the advertising. In other words, if an account sells any EMD title under MAP the distributor will cut off all cooperative advertising funds for a 90-day period.

WEA and Uni Distribution have already walked down that path.

The EMD policy includes in-store promotions as well as situations in which merchants run multiple promotions that, when used in combination by consumers, result in EMD titles being sold below MAP. But it stops short of targeting advertising programs that proclaim "every CD in the store priced at \$10.99." Such promotions are popular with consumer electronics chains.

Also, it doubles the penalty to 180 days if accounts try to fool the distributor by running multiple ads for a title, each touting different prices, then sending the one that shides by MAP to EMD's advertising checking bureau, while withholding those that violate MAP.

EMD president Russ Bach says the company revised its MAP policy because it was concerned about the health of the account last, which in turn hurt EMD. "We do not want to participate in advertising that is leading to financial disaster for our customers," he states. "We are also concerned about the perceived value of our music."

The discounts' low-leader pricing strategies have made shambles of the specialty-store account base. In March 1994, when retailers went to the National Assn. of Resending Merchandise annual convention, they pleaded with the major distributors to strengthen their MAP policies. PGD was by far the first major to react to merchants' plight, when, in August 1994, it came out with a policy that said it would "test off" any retail account caught selling its front line CDs below cost. That set the floor price of its titles at \$10.64, but since the other majors didn't follow suit and didn't have strong MAP policies at that time, the price war raged on throughout 1995 and into 1996.

With WEA, Uni, and now EMD having strong MAP policies, a new floor price of \$1.85 or so has been established for the \$16.98 price titles. (EMD and WEA's MAP for that price point is \$11.85; Uni's is \$11.81.)

When WEA announced its all-encompassing MAP policy, sources say, some accounts, including Montgomery Ward and Circuit City, said they would ignore it and forgo the distributor's advertising dollars. Right after that, Some Distribution and Sony Music Distribution bolstered their MAP policies, although they didn't go quite as far as WEA.

But now that WEA's stance has been backed by Uni and EMD, Circuit

City—until now the main player in the industry's price war—is singing a different tune. The merchant is now telling the majors that it will abide by MAP. Supposedly, it is even saying that it will abide by MAP for all titles, even those from the three majors whose policies have loopholes that don't stop low-leader pricing, thereby allowing discounters to continue to draw down millions of dollars. (As usual, Circuit City hasn't told Retail Track any of this, because the company's media policy disallows talking to the trade press.)

Since Circuit City doesn't talk to Retail Track, we can only speculate on why it has changed its tune. Is it because with the majors' now get-tough MAP policies, the retailer is in danger of losing millions of dollars in advertising funds—dollars that underwrite its low-leader pricing strategies?

Whatever the reason, since these policies have come into play, nasty appears to be returning to hit pricing (Billboard, June 1).

ALTHOUGH

PGD remains the only major whose MAP policy withholds advertising dollars only for advertisements that are in violation of the policy, sources say the distributor is having internal discussions on strengthening its policy. But even if it makes that move, PGD—which is trying to be the most customer-friendly distributor of the three—the lead on the low-leader pricing issue. Long before the pain being felt at the account base reached the labels, PGD came out with its below-cost policy.

Sixteen months later, in December 1996, around the same time that WEA became the first to apply MAP to all advertisements regardless of who funded the ad, PGD took another step at bolstering music specialty merchants. It raised prices on CDs, which correspondingly raised MAP. At the same time, PGD gave some profit margin back to retailers on the higher-priced CDs.

Sources say that for the first time, PGD has cited two accounts—the violating its below-cost policy: Nebraska Furniture Mart in Omaha, Neb., and the 16-unit Discount Den based in Leroy, Ill. For 90 days, those accounts will be ineligible to buy front-line CDs from the distributor.

Dave Ortiz of Nebraska Furniture Mart acknowledged that PGD had applied its policy to the store but refused to comment further. Discount Den didn't return a call seeking comment.

NOW THAT THE SMOKE has cleared, it looks as though about 50 people have lost their jobs in the EMD restructuring, sources say. Some of the job losses came about when people didn't want to take new positions or move or opted for early retirement. EMI-Capitol Music North America declined to comment.



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Critical Factors In Retail Nosedive Outlined At NAIRD Convention

REALITY SANDWICH: The 1996 National Assn. of Independent Record Distributors and Manufacturers convention, held at the Omni Inner Harbor Hotel in Baltimore May 22-26, found the indies conducting business in an atmosphere of stark reality.

During the preceding six months, the indie sector was buried in an avalanche of returns, in what most saw as a major adjustment in the retail landscape (Billboard, May 25). The convention, which happily never succumbed to a downturn mode despite the prevailing market trends, confronted the downturn in business head-on, beginning with the May 23 keynote address by **Mike Deesse**, owner of the 15-stores, Boston-based Newbury Comics.

In a speech that was notable for its tough-minded approach to the industry nosedive, Dreese marched his audience through the market factors that led to the current dismal state of affairs. His listeners rewarded his candor with a standing ovation.

Dreesse was blunt from the get-go, telling the audience, which included a large number of first-time NAIRD attendees, "A lot of the people in this room will not be here a year from now because of consolidation."

Among the problems Dreese identified in the retail quadrant were a lack of artist development, no catalog sales, the aforementioned massive returns, retailers' major indebtedness to banks, and large accounts frozen on a rolling credit hold. As a result, Dreese observed, "there's a semi-permanent destruction of relationships out there."

He noted darkly that the top 35 Dan and



by Chris Morris

"[Minimum advertised price] policies are still being circumvented," Dreese said. "There are too many releases without demand.... A lot of it is turning into road-

kill.
What led to the current crisis at retail?

Droese said that during the '80s and early '90s, retail chains became addicted to "OPM" (pronounced "opium"), or "other people's money." Incorrectly believing that more square footage equaled bigger sales,

the major chains embarked on a campaign of hard-capitalized expansion, only to be blindsided by intense price competition from big-box discounters and deserted by consumers whose needs weren't served by the chains.

The result, according to Dreese, was a "massive inventory overhang" that is currently being remedied by a wave of returns. "Go to the mausoleum built by retailing to visit your dead product," Dreese suggested.

"We haven't been able to get good cutouts," he added wryly, "but I suspect we will be able to in the near future."

Dreese suggested that even more product could bounce back due to store closings through late '96.

The only answer to the crisis created by what he called "the dumbing-down of retail," Dreese said, is to "figure out what your customers want."

He continued drily, "Our customer

doesn't want CD-ROM. They can get that at McDonald's. They want earrings... Our male customers want nail polish—mainly reds and metallics."

Dreesse urged his audience to learn about the business, talk to competitors ("our sister companies"), educate employees, and, most important, "don't forget the passion."

Urging attendees to look beyond the bottom line and to reinstate the heart in the business, Dreese closed by quoting the words of an executive in USA Today staffer **Bruce Haring's** current book, "Off The Charts": "Whoever heard the sound of someone falling in love with a good fiscal year?"

More from NAIRD next week.

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CHILD'S PLAY

(Continued from page 84)

Another contest centered on KidVid videos produced from Miley-Kate and Ashley Olsen and involved a prize giveaway from candy company Brach's.

Recently, Noodle Kidoodle teamed with kosher food manufacturer Maminchevitz to promote Craig 'N Co.'s newest release, "My Jewish Discovery." "We played 'Matzo Bingo,' using Maminchevitz's Matzo Checkers Bears as markers," says Orman. Winners received free copies of "My Jewish Discovery." Noodle Kidoodle has also run promotions with Disney's preschool line Bright Beginnings, which involved a tour starring rising children's artist and frequent Disney

MUSIC SAMPLERS

(Continued from page 85)

music.

"Our base is the consumer electronics retailer, but we consider ourselves to be manufacturers of interactive merchandising vehicles, so we can create products for anyone in entertainment retail—if that ends up being a CD store or a computer store," Medford says. "We intend to be the leader in the market."

One way MTI intends to make a statement in with its pricing: The

One way MTI intends to make a statement is with its pricing: The

single-disc selection carries a suggested list of \$469, and the 10-CD model is \$575. Turnkey solutions

Although executives at Lift, MTI, and MUZE acknowledge that TeleScan has done a good job blanketing the market, they believe there is a place for their companies.

"We are dealing with a lot of prototype stores for the year 2000 and are trying to get speed into those designs," says Lift's Seirafi. "We are not saying that anyone that has 1,000 stores is all of a sudden going to buy our products and replace what they have, but when the life cycle [of their current stations] ends, that's where we come into

Nevins says MUZE is finding the market fairly open as well. "Every major music specialty retailer has called us and is getting involved at least in a test," he says. The MUZESD systems are being tested by such chains as National Record Mart and are in commercial use at numerous Barnes & Noble and Crown Books stores, among others.

Retailers seem to agree that when it comes to listening stations, the more the merrier. "The listening station is always a hit," says John Bryenton, director of retail operations at the 143-store Wax-Works/Disc Jockey chain. Wax-Works is in the process of migrating from TeleScan's single units to a listening-bar setup in its new and

The chain has more than 850 stations in its 143 stores. "As far as we are concerned, there is plenty of room in the field," Bryenton says. "We are looking at new stores, as well as redesigning existing stores to hold a smaller version of the line to hold a new line."

Camelot Music utilizes primarily five- and 10-unit stations in most of its 388 stores. "We certainly plan to put more of them in our stores and find them to be a great benefit," Roberts says. "The question now is whether to go with more of what we have or try something else—and I'm not sure we have come to a decision on that."

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The Entire *Acoustic* File

MERCHANTS & MARKETING

Tiger Offers Low-Cost Internet Access

BY DOUG REECE

LOS ANGELES—While the lion's share of attention to set-top Internet-access machines has been grabbed up by such large companies as Sega, Philips, and Oracle (Billboard, May 18), Tiger Electronics is sneaking in the first Internet-access device to be sold for less than \$150.

The Tiger Learning Computer, which will street in mid-September, is based on Apple IIe technology and is capable of text-only Internet use and E-mail when the user purchases an additional modem. With a modem, which can be bought for as little as \$50, bare-bones Internet access is available for less than \$300. Many industry analysts have criticized prior set-top units, which offer graphical access to the

Internet, as being too expensive to succeed with consumers.

The system, which comes with six ROM game cartridges, is the most inexpensive set-top Internet-access vehicle available today.



Stewart C. Sims, senior VP of marketing for Tiger Electronics Inc., says the company is seeking a unique niche audience, different from that being targeted by other Internet-access companies.

"In a place like [the Electronic Entertainment Expo trade show, held recently in Los Angeles], we

all get overwhelmed by the glitz," he says. "We are sticking to the fundamentals, with a great price for a very large audience, and in another environment, might not be able to be exposed to computers."

"Our vision is quite different from Sega or [Apple's] Tippii. Neither of those have computing capability. We wanted to produce a computer designed for children, using proven technology and selling the power of a computer at the lowest possible price."

In fact, Sims says that the Internet and E-mail functions of the computer will be promoted only peripherally to the system's main function.

"[The Internet and E-mail] enhancements are things that parents will be interested in for their children," he says, "and we will cer-



The Tiger Learning Computer comes equipped with six ROM game cartridges and retails for less than \$150.

tainly inform them of the various services that are available, but we suspect the system will primarily be used as a computer, followed by smaller research applications on the Internet and E-mail to friends or family members."

The laptop computer, which is built with a mouse and two cartridge ports for program play and word-processing storage, will have more than 40 licensed titles available this year. Cartridges will retail in the \$10-\$15 range, with two titles on sale.

Software developers, such as Scholastic, MECC, and Optimum, have already licensed some of the 40 Apple IIe titles that will be given new life on the system.

The majority of these will lean toward educational programs, such as "Critical Thinking/Math—Sorting The Snake" and "Famous Places & Times." However, game titles, such as backgammon and chess, will also be available.

Sims says that Tiger also has hopes that a portion of the adult audience looking for basic computing programs and Internet access will be drawn to the machine as a family computer, while children can move through the various programs as they grow.

"Ten years ago, people were paying several thousand dollars for [the Apple IIe], and they thought it was terrific," he says. "The world has moved on in terms of graphic capabilities, but the basic activities, like spreadsheets, word processing, and connected information services, have remained fundamentally the same, and this software will do all of that."

Perhaps an added draw for students and adults is the Learning Computer's printer port, which supports Laser, DOT matrix, and bubble-jet compatible printers.

To promote its new product, Sims says, Tiger will focus on educational conferences and develop a marketing program for schools and teachers; the company hopes to generate interest in using the computer in classrooms. Tiger says approximately one-third of the computers in the nation's elementary and high school classrooms are Apple II's.

The company also plans to participate in more traditional retail promotions, says Sims.

Live Music Cybercasts Bring Concerts Home

NETCASTS OF NOTE: More labels are beginning to use live performance netcasts as a standard way to promote their music and on the Internet. Several high-profile live-streamed band concerts took place in the past week, including events with Spin Doctors, Porno For Pyros, and Afghan Whigs.

Spin Doctors' live performance cybercast May 29 to thousands of Internet users. Most audio concerts that are netcast are accessible only to a limited number of listeners at any given time. However, Spin Doctors' concert contained a higher audience capacity than usual. The event, which used RealAudio software, was accessible at several World Wide Web sites, including a Digital Stadium site at <http://spindoctors.inch.com> and music video programmer MuchMusic's site at <http://muchmusic.com>.

Warner Bros. used the Internet to world premiere the new Porno For Pyros album, "Good God U Rgn." The album, which was released May 28, debuted in its entirety on the Internet. As well as video, the site featured performance, the RealAudio-delivered event was accessible at multiple Web sites, thus reaching a larger than usual Web audience. The event was also accompanied by a choreographed slide show that featured the album's artwork and other graphics.

African Whigs played an Internet concert May 30 at <http://www.warnerbros.com>. The event used RealAudio for audio and King's StreamWorks for video.

It was Tragically Hip played May 31 in Atlantic's "Digital Arena," which recently opened at <http://www.atlantic-records.com>. The site has already hosted live concert events by Toot Aron, Jell, and Duncan Sheik.

LIFE AFTER SEARS: Music will continue to play a key role in the content developed by Prodigy, the online service that recently merged with SBC and IEM to International Wireless Inc. and a group of Prodigy executives.

In mid-May, Prodigy debuted a weekly Web talk show, "Rant & Rolt" at <http://rant.rantol.prodigy.com>, which is accessible to anyone on the Web. The online chat program, which takes place Wednesdays at 10 p.m. EST, addresses a different music industry topic each week. For example, a recent edition featured Mercury Records president Danny Goldberg and Atlantic Records founder and senior VP, Greg Ginn, who discussed and debated the "mainstreaming" of modern rock music. The site was developed by Prodigy VGM of music Sony Smolensky, who recently left Sony from Atlantic Records, where he was senior director of multimedia.

Prodigy has also launched a new Web program, "The Sound of the Week," which will be updated monthly with original editorial content. Sim, which is aimed at the Generation X demographic, uses CU-SeeMe, Java, and Shockwave.

Prior to the launch, Prodigy acquired a stake in SonicNet, which is one of the more popular original music sites on the Web.

Touch Of Classical Comes To The Web Internet Site Offers New-Release, Performance Info

BY CAROLYN HORWITZ

NEW YORK—In an era when children are more likely to prefer video games to Verdi, music industry veteran Bill Parker is merging computers with classical music on the World Wide Web site "Classical Music Preview," a one-stop destination for Web surfers who are seeking information on the latest classical music releases.

The new site (<http://www.orbita.net>) emp is divided into three sections: "Classical CD Releases," "Performing Arts," and "Bill Parker."

The first section provides a list of new classical music recordings for each month, from virtually every label. A link from each release connects to the site of its respective label. The listings are arranged by distributor and, within each section, by individual label in order of catalog number. Only recordings on CD are listed, and some have attached reviews by Parker.

Recordings say on the list for approximately 90 days. This section of the site also includes a list of (and links to) retailers and contact numbers for mail-order companies that sell classical records.

The second area of the site, "Performing Arts," is a list of links to Web sites for classical music performing organizations, such as symphony orchestras, chamber groups, and opera companies. It lists only those organizations in the U.S. and Canada that have public schedules. Parker hopes to one day add international organizations.

The "Bill Parker" area includes a biography, information on purchasing his book "Building A Classical Music Career," and links to his lecture series and cultural tours.

Parker, a recent retiree from a 30-year career in the record industry that ended with three years as Best

Buy senior buyer of classical music, stumbled onto his new career on the Internet by chance. While getting his mail one day, he realized that he had received two copies of Opera News. The extra magazine was addressed to Mark Christenson, Parker looked up his number and gave him a call.

Christenson, it turned out, was the partner of St. Paul, Minn.-based Orbis Internet Services, and he remembered Parker from his 17 years announcing classical programs on Minnesota Public Radio. Christenson asked Parker if he would be interested in collaborating on a Web site, and "Classical Music Preview" was born.

"I just fell from the sky," says Parker. "I thought, 'What am I qualified for?' And I thought about how I know everybody in the record business, and nobody has a site where you can see what everybody is doing in one place. So that's the idea I came up with: It would be everybody's new releases under one umbrella, with links to their individual sites when they have them."

"And then I thought we should throw in performing arts organizations as well, but limit it to classical music and target the person who wants a place to fan out from, to find where to buy records, where to get tickets for concerts, what's new on recordings, and where the Web sites are for the different record companies."

While there are other classical music sites on the Internet, the list of new recordings is unique to "Classical Music Preview." Parker says that without his service, Internet users who want a complete list of new releases would have to look up the individual sites of each record company, as well as those of the distributors. Many classical fans aren't familiar with those sites, he notes.

Parker says, "I understand that the biggest complaint people have about using the Internet is the time it takes to find everything, with these arcane addresses. So the more you provide an index for them, the better."

For Orbis, "Classical Music Preview" represents an opportunity to use its services to support the arts. The company backs several cultural projects in Minnesota, including a site for the state and one for the Greater Twin Cities' Youth Symphony, and it provides underwriting support for the "Internet" program on Twin Cities Public Television.

Christenson, a longtime fan of classical music, says "[Arts funding is] a personal interest of mine, and it's part of the philosophy of this business as well. I want to be a good corporate citizen."

The site has been up and running since April 29, and enhancements, such as a key-word search, are in the works. Within the month, Parker will add a list of the current classical music Grammy nominations and winners that will stay up throughout the year, and Christenson would eventually like to embellish the site with more graphics and logos and, perhaps, audiotapes.

While the site is currently funded fully by Orbis, it is possible that after a few months advertisers will be sought. Since Parker wants the new releases list to be as comprehensive as possible, there is no charge to labels to provide their product information.

"The main thing is to provide this service to people," he says. "It's something that I can do and that I enjoy doing. I think very few people would have the knowledge and/or the time to do it, even if they did, they wouldn't have the time... If I make a lot of money, great. And if I don't, it's still worth doing. So I figure I can't lose."



Street Signs Of Laredo. When Cabin Fever Entertainment needed a national advertising campaign for "Larry McMurtry's Streets Of Laredo," the Greenwich, Conn.-based company decided to start in its own front yard. An 8 by 20-foot banner was created to hang over the front of Cabin Fever's headquarters, which borders on Connecticut's main interstate, I-95. More than 2.3 million cars drive by during the May 1-21 display, says state official. Talk about free advertising.

Demand For Reclaiming Foreign C's rights Less Frenzied Than Expected

THEIRIS, IF THEY WANT: The first wave of copyright returns has struck, and vendors of public domain titles haven't been swamped. In fact, they're hardly wet.

Section 104A of the Copyright Act took effect Jan. 1, restoring ownership of foreign works—primarily movies and music—that had passed into the public domain here. Two conditions apply, according to an article in the November/December issue of Film Comment magazine: Each title whose copyright is revived must still be protected in its country of origin, and the natural term of copyright in the U.S. (75 years for movies) must not have expired.

"This simplicity would seem to guarantee a flood of applications from overseas rights holders who want to reclaim their herds of video cash cows—or so the thinking went. But, that fear that's not the case in practice."

Except for Mexican movie makers and the U.K.'s Hammer Film Productions, renewed for its horror catalog, the U.S. Copyright Office has received relatively few applications, we're told. "Every-one was expecting that millions of works would be reclaimed," says one observer in wonderment. "It was a real surprise that the list is so short. The public domain market isn't dentured."

The list in the May 1 Federal Register ran nearly 16 pages, three columns each, but at least half its length was devoted to classical, pop, and incidental music, such as a University of Florida fight song. The French, who consider public domain an insult to the national honor, raised their a peep. "There was no French material there," our source continues. "They clearly did not want their art together."

"Delinquent owners might respond," "But the rush" The Copyright Office will continue to accept applications during the end of next year, publishing lists every four months (the list will appear in the Federal Register in mid-1988). When that window closes, copyright holders can pursue titles on their own, although this effort will be burdensome and costly. Imagine, for example, tracking down the 500 or so mail-order houses whose catalogs list hundreds of titles in every issue.

Once the vendors are properly notified, whether in the Federal Register or by individual application, these so-called "reliance parties" must stop making copies immediately, but have a year to sell off inventory. "Then they're finished," an executive notes. Or are they?

In a recent comment notes that "trustworthy persons" of 104A, such as forbidding the use of unlicensed footage in a made-in-the-U.S.A. documentary, likely will end up in

court, which will have to decide "whether all or any of this is constitutionally crucial."

The Copyright Office might have left itself open to legal action by not publishing the alternate names to various titles or translations into English, even though the information is on file. A Hammer cult favorite, "The Quarter-mass Experiment," is also known in the states as "The Creeping Unknown," which is not in the Federal Register. "Women Without Men" was seen as "Blonde Bait."

One observer says, "You've got to question how adequate the Copyright Office is. The right owner is not always known." PD company suggested to know? "A lawsuit might be needed to settle what he considers 'a major defect' in the new provisions. "Under the law, the Copyright Office is supposed to supply documentation," he says, noting that the Supreme Court is a stickler on the issue of proper notification.

Section 104A came into being thanks largely to the lobbying efforts of the studios, which wanted Hollywood titles protected overseas. The fear was that foreign states, seeing movies pass into U.S. public domain, would practice the art of quiet pro quo on their turf. Now, with Section 104A, the U.S. is in compliance with Article 18 of the Berne Convention seven years after joining. In the process, the longstanding axiom that a movie out of copyright could never fall back in has been reversed.

The immediate impact of the Federal Register list likely will be felt in Hispanic communities in big cities and throughout the Southwest. Mexican copyright owners, such as Alameda Films, Cinematografias Jalisco, and Clara Films Mundiales, sought return of "a huge amount of material," an executive notes. "They obviously were organized." Most of the titles aren't known to non-Hispanic audiences, except for two by Spanish filmmaker Luis Buñuel, "Los Olvidados" and "Nazarin."

English-language titles were limited to handful of applicants, including Hammer, Lumiere (seeking TV series "The Avengers"), and Arrow Film. Descriptions were claimed: "The Millionaire," starring Sophia Loren and Peter Sellers, and "Trial And Error." Hammer, listing 141 features, had been dormant until new ownership took over. Management recently struck a deal with veteran director Richard Donner to remake some of them.

Reclaiming rights is one way of starving the market of bad copies of the original movies, which can be released later to celebrate the arrival of the next theatrical edition. For Hammer, at least, Section 104A might be a godsend on life for still feisty inventory that stands a chance at being rediscovered by a '90s audience.

Home Video's Latest Outlet: Computers Studio Web Sites Offer Advertising Opportunities

■ BY STEVE TRAMMAN

NEW YORK—Among the numerous ways to advertise video, a World Wide Web site on the Internet is considered one of the best. With it, studios can directly access consumers and give them information about contents and new releases or even provide the address of the closest store where they can rent or purchase product.

Activity on home video Web sites is growing, with as many as 6 million hits per day after a hot new release, promoter, or special offer is announced. Conservative industry estimates say

that more than 6 million families surfed the Internet actively last year, a figure that could double by the end of 1994.

Suppliers emphasize that their goal isn't to sell videos but to use the Internet's promotional power to drive consumers into video stores.

Since launching its Web site in March, Paramount Home Video has added 1,500 video stores to its "Store Search" feature, according to Jack Kanne, executive VP, sales and marketing.

The feature allows Web site visitors to locate video stores in their neighborhood by typing in their zip code. At launch, the site listed about 4,000 retail accounts.

"Store Search" is linked to 29 large and small chains, such as Greenville, S.C.-based Movie, with more than 150 locations; Easy Video in New Jersey; Spec's Movie in Florida; Advanced Video in Amherst, Mass.; Movie Show Video in Dallas; Oxford Video in Atlanta; and Laser Discovery in Northern California. Paramount will list any dealer's location and Web site address on its site at no charge.

"We're continually adding locations, at each retailer's request," Kanne says. On the fun side, visitors can play Paramount's "The Great Video Rescue" interactive mystery game, which jugged more than 500,000 hits in its first 30 days on the Internet, Kanne says.

By mid-June, Paramount plans to list about 200 catalog titles on the site, as well as an update of new titles heading to stores.

"It has been an interesting learning

experience. It has been fun, and we hope more retailers keep tuning in," Kanne says.

MCA/Universal Home Video is represented in "The Ultimate Screening Room" section of the MCA "Cyberwalk" Web site.

"We're targeting consumers as part of the overall marketing plan for each title," says VP of marketing Craig Relyea, "and we're averaging more than 1 million hits per month."

Relyea says several titles have benefited from online exposure, including "Casper" and, more recently, "Babe."

For the Academy Award-winning "Babe," MCA developed a pig trivia contest, an interactive game in which kids can help Babe herd sheep, and a Babe mini-storybook that kids can color on the site or download.

MCA pigged consumer interest for the direct-to-video rental title "Tremors 2: Aftermath" with the Graboid Game, which challenged Web site visitors to hunt for the giant worms featured in the movie.

MCA also offers "Kids Playroom," which features the "Timmy The Toad" series.

"We don't have any specific program for retailers at the site," Relyea says, "but with thousands of new families visiting the Internet, it's an effective advertising bonus that alerts consumers to what's new at their video stores."

Since 20th Century Fox Home Entertainment launched its site last July, it has seen visits spike to more than 5 million per week, according to VP of marketing Ruby Randall.

(Continued on page 94)



by Seth Goldstein

JENNY'S SINGLED OUT.



As co-host of MTV's *Singled Out*, one of *People's* 50 Most Beautiful People, and an all-time favorite Playmate of the Year, Jenny McCarthy has taken the world by storm. But only Playboy has Jerry at her hottest in this video exclusive: *The Best of Jenny McCarthy*, featuring never-before-seen footage. Stock up now and get ready for superstar sales!



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STAR TRILOGY WARS™

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SHIPPED SINCE AUGUST 1995.

35 MILLION NET UNITS SINCE
ORIGINAL VIDEO RELEASE DATE.



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Video & Audio



HOME VIDEO'S LATEST OUTLET: COMPUTERS

(Continued from page 31)

"We launched six weeks before the 'Star Wars' trilogy hit stores last summer," Randall says, "and logged about 30,000 hits over the first week."

Fox also used its site to start spreading the news that "The X-Files" was coming to video stores.

Prior to the release of the first six episodes of the television series, Fox put up a trivia contest on its site. Before long, Randall says, site visitors were talking about the videos online, generating added publicity before the tapes arrived in stores in March.

Fox's newest attraction on the site is information about the "Die Hard" trilogy.

For film buffs, Fox's site features an interactive film library section divided into eight decades and listing more than 2,000 titles. Each decade has three in-depth interactive areas, which are updated quarterly with new titles.

"We're currently redesigning the site and developing a proprietary statistical package that will utilize tracking information from visitors for our short- and long-term marketing plans," Randall says.

The supplier recently put up a new page for the May 28 release of "Dunston Checks In" and will tie in with the theatrical premiere of "Independence Day" July 3.

The "Dunston" page encourages participation from kids and parents and includes a contest featuring \$25,000 worth of Zenith consumer electronics as prizes.

Wall Disney Home Video is expanding the scope of its section of the Disney Web site, which went active earlier this year, says promotions VP Mark Goldberg.

In addition to highlighting the Mas-



terpiece Collection and Family Film videos and other Disney favorites, the site offers visitors details about the various rebates offered with "The Aristocats."

The site also features a "Winnie the Pooh" coloring book, which can be viewed online or downloaded for later use.

"We're taking a look at a number of additions to the site over the next six to 12 months," Goldberg says, "and we'll have a big promotion tied to 'Aladdin And The King Of Thieves,' 'Aladdin & Company,' and 'Toy Story.'"

Most studios use a Web site as an additional advertising tool, but Warner Home Video will use its site to debut DVD, which should arrive on the market this fall. "Internet users are among the most likely to be DVD per-

chasers, and we see the site as a good way to communicate with them," says Warner director of market development and special markets Tara Hubbard.

Following are select home video supplier Web site addresses:

Buena Vista Home Video, <http://www.disney.com>

MCA/Universal Home Video, <http://www.mca.com>

MGM/UA Home Video, <http://www.mgm.com>

Paramount Home Video, <http://www.paramount.com/homevideo>

20th Century Fox Home Entertainment, "The X-Files," <http://foxhome.com/trustnet>

Turner Home Entertainment, <http://www.turner.com>

Warner Home Video, <http://www.homevideo.warner.com>

CDnow's Web Site Now Offers Video

Next Up: A Separate Home Page Called Movienow

■ BY CATHERINE APPELFIELD OLSON

WASHINGTON, D.C.—CDnow, the nearly 2-year-old service that sells

music titles from its World Wide Web site, has added a 35,000-video database to its product offerings.

Initially, consumers can enter the video portion of the Internet site (<http://www.cdnow.com>) by clicking on the "Find Movies" button on CDnow's main menu. Searches are available by title—inventories include both movies and special-interest videos—and by actor. When a title is called up, the price of the video and its rating are provided.

CDnow, which made about \$6 million in music sales last year, also plans to debut a separate home page, Movienow, which will include the selling interface as well as beed-up content such as movie reviews and news.

"The goal is to have separate stores and separate environments with common links between them," says CDnow president Jason Olin.

CDnow has been part of the distribution pipeline for multimedia publisher Corel's "All Movie And Video Guide" for about a year. The latest issue represents the first time the company has opened a fully stocked video shop on the Net, Olin says.

"We developed a special technology for Corel to facilitate rental fulfillment, so we've had the capability to sell videos for some time," Olin

says. "There are some Web sites that sell a couple of videos here and there, but there are no other movie stores online with this kind of selection."

Although Pagano does not envision CDnow as working with one-stop to fulfill distribution of its video product. A purchase off the CDnow site includes a \$4.95 shipping charge per order.

Promotion of the new video store is designed primarily for the Internet. "We will take the typical avenues, partner with other sites, and do on-line marketing," Olin says. "Think what we do."

Word of the venture raised a few eyebrows among retailers. "The technology is here, and I'm not surprised that some form of retail would take advantage of it," says Joe Pagano, video merchandise manager at the Best Buy chain. "Now it is up to the consumer to make a choice as to where he wants to purchase videos and how he wants to make that purchase."

Although Pagano does not envision the Internet service eating into Best Buy's sales in the near term, he is not dismissing it, either. "It certainly is another form of competition," Pagano says. "It's just like another retailer opening its doors down the street."

Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE (Rating)	Label/Distributing Label, Catalog Number	Principal Performers
					*** No. 1 ***
1	1	8	SEVEN (R)	New Line Home Video Turner Home Entertainment 92331	Boyz n the Muz Wayne Carthage
2	4	4	WAITING TO EXHALE (R)	Republic 8946	Whitney Houston Angela Bassett
3	4	4	THE MONEY TRAIN (R)	Columbia TriStar Home Video 11272	Wesley Snipes Wendy Hamilton
4	5	11	BRAVEHEART (R)	Paramount Home Video 33118	Mel Gibson Debra Mager
5	6	4	THE BRIDGES OF MADISON COUNTY (PG-13)	Warner Home Video 13372	Clay Aiken Michelle Johnson
6	4	6	10 DE FEAR (R)	Columbia TriStar Home Video 75433	Heidi Klum Mark Williams
7	34	2	JAMANN (PG)	Columbia TriStar Home Video 11243	Robert Wilson
8	NEW	1	THE AMERICAN PRESIDENT (PG-13)	Columbia TriStar Home Video 85173	Michael Douglas Annette Bening
9	8	2	DEAD PRESIDENTS (R)	Hollywood Pictures Home Video Buena Vista Home Video 3263	Lance LaRou Dick Tufel
10	7	3	HOW TO MAKE AN AMERICAN SUICIDE (PG-13)	MCA/Universal Home Video Uni Dist. Cat. 82396	Wayne Ryder Dermot Mulroney
11	NEW	1	POWDER (PG-13)	Hollywood Pictures Home Video Buena Vista Home Video 3264	Steve Stenger John Cusack
12	5	5	HOW AND THEN (PG-13)	New Line Home Video Turner Home Entertainment 3761	Christina Ricci David Morris
13	10	5	THE USUAL SUSPECTS (R)	PolGra Home Video 8006302273	Stephen Baldwin Kevin Spacey
14	11	3	WHITE MAN'S BURDEN (R)	HBO Home Video 91289	John Travolta Jeff Goldblum
15	10	9	BARF (R)	MCA/Universal Home Video Uni Dist. Cat. 82453	James Carraway
16	12	6	DEVIL IN A BLUE DRESS (R)	Columbia TriStar Home Video 51343	Donald Washington Jennifer Davis
17	16	3	TOM AND HUCK (PG)	Wall Disney Home Video Buena Vista Home Video 7769	Anthony Page John Turturro
18	13	7	STRANGER DAYS (R)	Frontline 897265	Ruggero Francini Angela Bassett
19	14	7	COPICAT (R)	Warner Home Video 14168	Holly Hunter Christopher Penn
20	18	9	ASSASSINS (R)	Warner Home Video 13967	James Belushi Anthony Anderson
21	26	4	VAMPIRE IN BROOKLYN (R)	Paramount Home Video 34799	Edie Murphy Angela Bassett
22	6	6	SMOKE (R)	Warner Home Entertainment Buena Vista Home Video 8315	William Hurt Honey Antel
23	25	2	IT TAKES TWO (PG)	Warner Family Entertainment Warner Home Video 14400	Wayne Ainsworth Teri Hatcher
24	21	5	THE SCARLET LETTER (R)	Hollywood Pictures Home Video Buena Vista Home Video 3509	John Turturro John Cusack
25	14	4	THE ARTISTocrats (R)	Wall Disney Home Video 0252	Animated
26	22	5	DAINGEROUS MINDS (R)	Hollywood Pictures Home Video Buena Vista Home Video 3761	Michelle Pfeiffer
27	24	7	HOMER FOR THE WEEKEND (PG-13)	PolGra Home Video 8006344731	Holly Hunter Robert Downey Jr.
28	28	2	CARBONIC (R)	PolGra Home Video 800632313	James Thompson Jonathan Pryce
29	35	5	CUTTHROAT ISLAND (PG-13)	Law Home Video 90228	Deena Dunne Matthew Modine
30	27	18	AN ACT OF VIOLENCE: WHEN NATURE CALLS (PG-13)	Warner Home Video 21300	Jim Carrey
31	30	3	MR. SITCH (R)	WarnerHome Entertainment 56051-3	Robert Hays Wendy Melvoin
32	23	5	UNSTRUNG HORSES (PG)	Hollywood Pictures Home Video Buena Vista Home Video 3776	Andre MacDowell John Turturro
33	31	3	MURIEL'S WEDDING (R)	Warner Home Entertainment Buena Vista Home Video 4701	Tim Daly Bill Murray
34	NEW	1	A MONTH BY THE LAKE (PG)	Warner Home Entertainment Buena Vista Home Video 3563	Wesley Snipes Robert Downey Jr.
35	35	3	CLOCKERS (R)	Uni Dist. Cat. 42739	Mo'Nique John Turturro
36	29	11	A WALK IN THE CLOUDS (PG)	Frontline 89609	Keanu Reeves John Turturro
37	37	8	CRUISING (R)	Columbia TriStar Home Video 10693	Robert Downey Jr.
38	32	11	THE BROTHERS McMILLAN (R)	Frontline 89394	Animated
39	33	5	OPERATION DUKAKIS DROP (PG)	Wall Disney Home Video Buena Vista Home Video 5743	Dwight Gooden Ray LaRocca
40	39	19	NEVER TAKE TO STRANGERS (R)	Columbia TriStar Home Video 10693	Robert Downey Jr.

• If a per certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrical releases; or at least 25,000 units and \$1 million at retail for non-theatrical releases; or if a per certification for a minimum volume of 750,000 units at retail for theatrical releases; or at least 50,000 units and \$2 million at retail for non-theatrical releases. © 1996, Billboard/SPN Communications.

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MERCHANTS & MARKETING

LIVE's Dollars And Scents;
MGM/UA's Doggone Deal

IN THE AIR: LIVE Home Video will team with Glade scented products for a Christmas promotion featuring a \$6 rebate.

Consumers who purchase two Glade "Holiday Scents" products and one of five LIVE titles will get their money in the mail. Included in the offer are "Frosty The Snowman," "Frosty Returns," "Rudolph The Red-Nosed Reindeer," "Santa Claus Is Coming To Town," and "The Little Drummer Boy." Each title in the collection is priced at \$12.98.

The rebate will be advertised in a free-standing insert scheduled to hit approximately 40 million households Nov. 10 and on Glade in-store displays, which are in more than 40,000 outlets.

In addition, Tony's Italian pastries from pizza will offer a \$1 discount on LIVE's entire Christmas Classics collection during the fourth quarter. More than 10 million pizza boxes will include a coupon, which can be instantly redeemed with the purchase of any of LIVE's 13 Christmas titles, each scheduled to attract consumers of the Glade and Tony's offers.

Another coupon inside each of the videos gives consumers a free sitting and 8- by 10-inch color portrait from Lifetouch Studios. While getting their picture taken at a Lifetouch location, consumers can pick up an instant coupon worth \$2 off any new Christmas Classics title. The promotion is scheduled to start in October.

Among the new titles joining the line are "A Monster Christmas" and holiday episodes of the "Littlest Pet Shop" series.

Although LIVE's Christmas collection has been a staple for the company for years, VP of selling and multimedia Tim Fournier says this is the first time it will have tie-in products. "The rebate partners were what was missing in the past," he says. "With them, we'll be able to move to another sales place."

Last year, the 11-title collection shipped 4 million units. Fournier expects the rebate partners to increase shipments by 30%-35%. However, since suppliers give retailers a return rate as high as 40% for seasonal product, Fournier won't predict final sales. "We'll see what it's like in January," he says.

In 1995, about 25% of the total shipment was returned. For non-seasonal product, return rates normally run 10%-20%. LIVE's holiday product will be available at retail Aug. 27 under the Family Home Entertainment label.

A DOG'S LIFE: Consumers will also get a \$10 worth of rebates

when MGM/UA Home Video releases "All Dogs Go To Heaven 2" Aug. 27.

Priced at \$22.98, the title will come with a \$5 rebate from Harman Foods and \$5 from MGM/UA, available to consumers who purchase "All Dogs 2" and five food items. The offer will be advertised in a free-standing insert distributed to more than 52 million households at street date.

MGM is also offering a \$5 rebate with the purchase of "All Dogs 2" and the original "All Dogs Go To Heaven,"

at \$14.95 suggested list.

SHELF
TALK
by Eileen Fitzpatrick

LONGTIME Japanese animation supplier Central Park Media has put together a consumer contest

for the Aug. 6 release of "M.D. Geist II: Death Force."

The title, priced at \$19.95, will feature a sweepstakes available as an animation cell from the movie designed by director Kojiro Ohta, as well as a matching original pencil drawing and certificate of authenticity.

Two first-place winners will receive an "M.D. Geist" phone card, a director's set of the title, and the "M.D. Geist" graphic novel. Three second-place winners get a copy of the video and novel; four fourth-place winners will receive the novel.

Entry forms for the sweepstakes will be packed inside each "M.D. Geist II" box. Consumers may also send entries to New York-based CPD without purchasing the title. All entries must be received by Dec. 19.

FINAL B3 WORD: CD-ROM, used to fill and expand, also doesn't have much appeal to women. It's another obstacle this young industry can ill afford to have in its path.

"There's a graveyard of titles companies thought women would buy," says Infotainment World president Patrick Ferrell. "You can't put a game out with Barbie in the title and expect women to buy it. That's not the way to get female dollars in the revenue streams."

San Mateo, Calif.-based Infotainment World was a co-sponsor of the Electronic Entertainment Expo, held May 16-18 in Los Angeles.

The good news is that Sega reports that women account for 45% of the purchases of titles from the "Sonic The Hedgehog" series, which lacks the blood and guts of other action games. Mattel Toys' "Barbie Designer" CD-ROM also gets high marks for its clothes pattern and fashion-show option. New young girls have something to do other than host a slumber party at a Malibu beach house.

Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS								
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Label/Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
*** No. 1 ***								
2	17	2	JUMANJI	Columbia TriStar Home Video 11743	Robin Williams	1995	PG	\$15.95
8	2	5	THE ARISTOCATS	Walt Disney Home Video Buena Vista Home Video 0252	Animated	1976	G	\$9.99
6	5	5	WAITING TO EXHALE	FoxVideo 09146	Whitney Houston Angela Bassett	1995	G	\$19.98
8	8	11	RAISE ○	MCA/Universal Home Video Uni Dist. Corp. 12133	John Cusack	1995	G	\$21.98
5	5	8	PLAYBOY: 1996 PLAYMATE OF THE YEAR	Playboy Home Video Uni Dist. Corp. F9W0785	Stacy Snatchell	1996	NR	\$19.95
5	5	10	PUFF FICTION	Miramax Home Entertainment Buena Vista Home Video 1438	John Travolta Samuel L. Jackson	1993	R	\$19.98
4	5	8	TOM AND HUCK	Walt Disney Home Video Buena Vista Home Video 7769	Jonathan Taylor Thomas Brad Renfro	1995	PG	\$15.95
5	5	8	PLAYBOY: HOT LATIN LADIES	Playboy Home Video Uni Dist. Corp. F9W0792	Various Artists	1996	NR	\$19.95
4	11	8	THE X FILES: PILOT/DEEP THOAT	FoxVideo 9936	David Duchovny Gillian Anderson	1993	NR	\$19.98
10	8	8	IT TAKES TWO	Warner Family Entertainment Warner Home Video 14000	Way Kiki & Ashley Kerrie May	1996	PG	\$21.98
11	5	13	POCAHONTAS	Walt Disney Home Video Buena Vista Home Video 5741	Animated	1995	G	\$19.95
12	NEW	1	DIE HARD WITH A VENGEANCE	FoxVideo 8558	Bruce Willis Samuel L. Jackson	1995	R	\$19.98
11	18	5	THE X FILES: FALLEN ANGEL/VE	FoxVideo 9937	David Duchovny Gillian Anderson	1993	NR	\$19.95
10	11	8	THE X FILES: CONDUIT	FoxVideo 9930	David Duchovny Gillian Anderson	1993	NR	\$19.95
15	4	5	THE MANY ADVENTURES OF WINNIE THE POOH	Walt Disney Home Video Buena Vista Home Video 7074	Animated	1937	G	\$9.99
10	11	11	ACE VENTURA: WHEN NATURE CALLS	Warner Home Video 23000	Jim Carrey	1995	PG-13	\$21.98
11	8	8	WHILE YOU WERE SLEEPING	Hollywood Pictures Home Video Buena Vista Home Video 5336	Sandra Bullock Al Pacino	1995	PG	\$19.95
10	11	5	MST 3000: THE AMAZING COLOSSAL MAN	Rhino Home Video 72256-3	Jeff Hodgson Gene Lockhart	1996	NR	\$19.95
10	10	11	PLAYBOY: STRIP	Playboy Home Video Uni Dist. Corp. F9W0783	Various Artists	1996	NR	\$19.95
20	22	4	PLAYBOY: THE BEST OF PAMELA ANDERSON	Playboy Home Video Uni Dist. Corp. F9W0790	Pamela Anderson	1995	NR	\$19.95
11	20	7	RALTO	MCA/Universal Home Video Uni Dist. Corp. 82993	Animated	1995	G	\$19.95
23	19	10	LIVE/DANCE: THE SHOW	Columbia TriStar Home Video	Various Artists	1995	NR	\$19.95
11	11	11	PLAYBOY: 21 PLAYMATES	Playboy Home Video Uni Dist. Corp. F9W0785	Various Artists	1996	NR	\$19.95
16	NEW	1	MORTAL KOMBAT: THE MOVIE	New Line Home Video Turner Home Entertainment R4310	Christopher Lambert Talisa Soto	1995	PG-13	\$19.95
38	32	11	APOLLO 13 ○	MCA/Universal Home Video Uni Dist. Corp. 82118	Tom Hanks Kevin Bacon	1995	PG	\$21.98
38	33	11	GOOSEBUMPS: THE HAUNTED MANSION	Various Artists	1995	NR	\$19.95	
27	NEW	1	FRIDAY	New Line Home Video Turner Home Entertainment 3019	Ice Cube Chris Tucker	1995	R	\$19.98
30	NEW	1	ARION FLUX	MTV Music Television Sony Music Video 19810	Animated	1996	NR	\$19.95
38	18	11	PLAYBOY: 1996 VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. F9W0782	Various Artists	1995	NR	\$19.95
30	23	18	RESEVUW! DOGS	Live Home Video 50993	Harvey Keitel Tim Rote	1993	G	\$19.98
18	8	8	MICHAEL JORDAN: ABOVE AND BEYOND	CBS/Fox Video FoxVideo 1380	Michael Jordan	1996	NR	\$19.98
32	28	11	THE AMAZING ADVENTURES OF MR. TEEN	Polystar Video 8005667693	Rowan Atkinson	1996	NR	\$19.95
38	36	8	THE EXCITING ESCAPADES OF MR. TEEN	Polystar Video 8005667713	Rowan Atkinson	1996	NR	\$19.95
38	37	30	THE BABY-SITTERS CLUB: THE MOVIE	Columbia TriStar Home Video 11633	Ellen Barkin Brooke Adams	1995	PG	\$19.95
38	28	11	THE INDIAN IN THE CUPBOARD	Columbia TriStar Home Video 11640	Neil Patrick Harris David Keith	1995	PG	\$19.95
11	8	8	WHEN THE PARTY'S OVER	Live Home Video 69012	Elizabeth Berkley Sandra Bullock	1992	G	\$19.95
37	21	5	THE ROCKY COLLECTION	MGM/UA Home Video Buena Vista Home Video 805717	Sylvester Stallone Nia Shaw	1976	PG	\$9.99
28	NEW	1	PHANTOM 2040: THE GHOST WHO WALKS	Family Home Entertainment Live Home Video 27847	Animated	1996	NR	\$19.98
40	11	11	PENTHOUSE ON CAMPUS	HomeVideo Video WarnerHome Entertainment 50791-3	Various Artists	1995	NR	\$19.98
38	22	2	KEO	Miramax Home Entertainment Buena Vista Home Video 4273	James Van Der Beek John Cusack	1996	R	\$19.98

● RIAA gold and/or sales of 50,000 units or \$1 million in sales at suggested retail. ● RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ● TRG gold certification for a minimum of 125,000 units or a cumulative value of \$9 million in retail for theatrical releases programs, or a total of 25,000 units and \$1 million in suggested retail for non-theatrical releases. ● TRG platinum certification for a minimum of 250,000 units or a dollar volume of \$11 million in retail for theatrical releases programs, and at least 50,000 units and \$2 million in suggested retail for non-theatrical releases. © 1996, Williams & Morrow Communications

Grateful Dead Documentary Reckons It's Built To Last On Video

BY DOUGLAS REECE

LOS ANGELES—The long, strange trip of the Deadhead documentary "The Dead: Rock N' Roll's Most Dedicated Fans" culminated in BMG Video's Tuesday (4) release of the title on MGM Independent. According to director Andy Behar, who followed and interviewed some of the legions of nomadic Grateful Dead fans during the band's 1994 summer tour, initial wariness from Deadheads quickly dissolved after the crew's purpose became evident.

"The Deadhead community is extremely accepting of you if you are honest with them about who you are," Behar says. "A lot of Deadheads were used to news crews coming onto the lot and pointing a camera at them saying, 'Look at all the freaks.' With us, here were people that wanted to talk to them about their lives, dreams, and souls."

Though the movie received

notable critical acclaim and was an entrant at the 1996 Sundance Film Festival, it has had limited box office success since it debuted in theaters Sept. 22, 1996.



the death of Grateful Dead band-leader and cultural icon Jerry Garcia.

"We weren't planning on having to market the film at the time," says Sikich, "and when Jerry died, it changed a lot of things on a lot of different levels." Part of those difficulties, says Sikich, was working against a perception that the pro-

ject was exploiting Garcia's death. A poor opening week slowed the positive word-of-mouth that sells most tickets.

Now BMG and ISA are hoping the cassette release will breathe new life into the documentary. The theatrical run of the movie, which is still being promoted on the Internet's theaters, will cease concurrent with the video's arrival.

Sikich believes the cassette is the perfect vehicle for the title. "The release, says of any movie these days is out of the theaters in a couple of months," he says. "This is a more level playing field. You're not taken off the new-release rack in a week."

A TIME CAPSULE

BMG Video marketing director Stephanie Korner says the distributor is highly optimistic. "This film is a time capsule of a way of life that does not exist anymore," she says. "I'm not discouraged by the box office, and I believe we'll do

quite well in the rental market. There's going to be a lot of demand for this title."

As part of the promotional campaign, Korner says, BMG is targeting fans of the Grateful Dead by sending 600,000 postcards to notify them of the release. The title is also being promoted on the Internet's World Wide Web (<http://www.the-dead.com>).

Retailers will receive an incentive in the form of a \$30 retail savings with the purchase of a \$169.95 two-pack. Single cassettes are \$92.95 suggested list.

Korner says the fact that Deadheads are well networked and more likely to rent than buy the movie should help spread word about the

project. Bonus footage, separate from the documentary, of an interview with author Ken Kesey, the original Merry Prankster, is another selling point.

The "The Dead" sell-in was supported by BMG in a 20-market program on National Public Radio's syndicated "Grateful Dead Radio Hour." The show conducted product giveaways and hosted an interview with Behar, who has been outspoken about how the movie has affected his life.

"Seeing people who are saying, 'No, I don't want to be part of this economic system, I have other priorities,' really gave me pause to look at my own life and examine what I'm doing," he says.

Billboard.

FOR WEEK ENDING JUNE 8, 1996

Top Special Interest Video Sales.

Compiled from a national sample of retail store sales reports.				Compiled from a national sample of retail store sales reports.			
THIS WEEK 2-WK. AGO 3-WK. AGO WEEKS ON CHART	TITLE Program/Supplier, Catalog Number	WEEKS ON CHART	SUGGESTED RETAIL PRICE	THIS WEEK 2-WK. AGO 3-WK. AGO WEEKS ON CHART	TITLE Program/Supplier, Catalog Number	WEEKS ON CHART	SUGGESTED RETAIL PRICE
RECREATIONAL SPORTS.				HEALTH AND FITNESS.			
*** No. 1 ***				*** No. 1 ***			
1	6 229 MICHAEL JORDAN'S PLAYGROUND Twentieth Century Fox 23148	23	29.98	1	1 5 THE FIRM: 50-DAYS-TOUGH AEROBICS Twentieth Century Fox 23148	14	24.98
2	10 3 MICHAEL JORDAN: ABOVE & BEYOND Twentieth Century Fox 23148	14	24.98	2	8 33 THE FIRM: 50-DAYS-TOUGH AEROBICS Twentieth Century Fox 23148	11	24.98
3	2 253 MICHAEL JORDAN: AIR TIME Twentieth Century Fox 23148	14	24.98	3	7 21 THE GRIND: WORKOUT FITNESS WITH FLAVA Sony Music Video 49576	12	24.98
4	1 322 MICHAEL JORDAN: COME FLY WITH ME Twentieth Century Fox 23148	23	24.98	4	6 5 THE FIRM: LOWER BODY SCULPTING Twentieth Century Fox 23148	24	24.98
5	4 17 WAYNE GRETZKY'S ALL-STAR HOCKEY Buena Vista Home Video 9271	37	24.98	5	3 40 THE GRIND: WORKOUT HIP HOP AEROBICS Sony Music Video 49576	12	24.98
6	1 13 DALLAS COWBOYS' SUPER BOWL XXX CHAMPIONS PolyGram Video 8006352633	23	24.98	6	5 17 THE FIRM: BODY SCULPTING BASICS Twentieth Century Fox 23148	23	24.98
7	3 3 100 YEARS OF OLYMPIC GLORY Buena Vista Home Entertainment 3254	23	24.98	7	9 23 THE FIRM: UPPER BODY Twentieth Century Fox 23148	14	24.98
8	25 82 SIR CHARLES Twentieth Century Fox 23148	23	24.98	8	10 71 YOUR PERSONAL BEST WITH GLENN MACPHERSON Buena Vista Home Video 3851	23	24.98
9	11 7 WWF: RAW NITE Warner Bros. Entertainment 52106-3	23	24.98	9	7 19 PERFECTLY PERFECT: PERFECTLY PERFECT Twentieth Century Fox 23148	14	24.98
10	6 237 NBA SUPER SLAMS 2 Twentieth Century Fox 23148	14	24.98	10	4 37 PAULA ABDOUL'S GET UP AND DANCE! Low House Video 5114	14	24.98
11	7 27 BAD GOLF MADE EASIER ABC Video 5003	23	24.98	11	7 19 ALI MACGRAW'S YOGA MIND & BODY Twentieth Century Fox 23148	14	24.98
12	5 75 LESLIE NIELSEN'S GOLF MY WAY PolyGram Video 8006353115	23	24.98	12	13 31 THE FIRM: LOW IMPACT AEROBICS Twentieth Century Fox 23148	14	24.98
13	16 85 NBA JAM SESSION Twentieth Century Fox 23148	23	24.98	13	14 19 CLAUDIA SCHIFFER: PERFECTLY FIT BUNS Twentieth Century Fox 23148	14	24.98
14	17 100 MAGIC JOHNSON: PUT MAGIC IN YOUR GAME Twentieth Century Fox 23148	23	24.98	14	35 3 CRUNCH: SAT BULGE Anchor Bay Entertainment 510625	9	24.98
15	12 63 MIKE TYSON: THE INSIDE STORY MCA Home Video 7074	23	24.98	15	32 25 DAVID FUENTES: TOTAL FIT WORKOUT Warner Bros. Entertainment 51150	19	24.98
16	9 145 MAGIC JOHNSON: ALWAYS SNOWTIME Twentieth Century Fox 23148	23	24.98	16	RE-ENTRANCE ABS, CHEST & LEGS OF STEEL 2000 Warner Bros. Entertainment 51112-3	23	24.98
17	NEW! THE OFFICIAL 1996 NCAA CHAMPIONSHIP VIDEO Twentieth Century Fox 23148	14	24.98	17	NEW! BRYAN KEST'S POWER YOGA: ENERGIZE Anchor Bay Entertainment 510625	14	24.98
18	NEW! DODGERS ON LINE Buena Vista Home Video 95514	14	24.98	18	15 3 CRUNCH: BRAND NEW BUTT Anchor Bay Entertainment 510625	9	24.98
19	23 9 TOWERS & DEAN, FINE THE MUSIC PolyGram Video 8006356303	23	24.98	19	NEW! CRUNCH: TURBO SCULPT Anchor Bay Entertainment 510625	9	24.98
20	NEW! OLYMPIC AMERICA'S GOLD VOL. 3 ABC Video 44113	14	24.98	20	RE-ENTRANCE TAI CHI FUNDAMENTALS Twentieth Century Fox 23148	14	24.98

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Billboard.

FOR WEEK ENDING JUNE 8, 1996

Top Kid Video.

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.				COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.			
THIS WEEK 2-WK. AGO 3-WK. AGO WEEKS ON CHART	TITLE Label, Distributing Label, Catalog Number	WEEKS ON CHART	SUGGESTED RETAIL PRICE	THIS WEEK 2-WK. AGO 3-WK. AGO WEEKS ON CHART	TITLE Label, Distributing Label, Catalog Number	WEEKS ON CHART	SUGGESTED RETAIL PRICE
*** No. 1 ***				*** No. 1 ***			
1	1 5 THE ARISTOCATS Walt Disney Home Video/Buena Vista Home Video 0252	20	29.98	1	1 5 THE ARISTOCATS Walt Disney Home Video/Buena Vista Home Video 0252	20	29.98
2	3 7 BALTO MCA/Universal Home Video/Un Dis. Corp. 82593	23	19.98	2	3 7 BALTO MCA/Universal Home Video/Un Dis. Corp. 82593	23	19.98
3	2 9 THE MANY ADVENTURES OF WINNIE THE POON Walt Disney Home Video/Buena Vista Home Video 7074	17	24.98	3	2 9 THE MANY ADVENTURES OF WINNIE THE POON Walt Disney Home Video/Buena Vista Home Video 7074	17	24.98
4	6 13 NARYKATE & ASHLEY OLSEN: CASE OF SWANK ENCOUNTER Columbia Video/WarnerVideo Entertainment 53302-3	23	12.95	4	6 13 NARYKATE & ASHLEY OLSEN: CASE OF SWANK ENCOUNTER Columbia Video/WarnerVideo Entertainment 53302-3	23	12.95
5	4 11 POCANONTS Walt Disney Home Video/Buena Vista Home Video 5741	23	24.98	5	4 11 POCANONTS Walt Disney Home Video/Buena Vista Home Video 5741	23	24.98
6	7 13 NARYKATE & ASHLEY OLSEN: CASE OF THE SPACECRAFT MISSION Columbia Video/WarnerVideo Entertainment 53302-3	23	12.95	6	7 13 NARYKATE & ASHLEY OLSEN: CASE OF THE SPACECRAFT MISSION Columbia Video/WarnerVideo Entertainment 53302-3	23	12.95
7	5 23 THE LAND BEFORE TIME III Walt Disney Home Video/Buena Vista Home Video 7074	23	19.98	7	5 23 THE LAND BEFORE TIME III Walt Disney Home Video/Buena Vista Home Video 7074	23	19.98
8	11 41 SCHOOLHOUSE ROCK: GRAMMAR ROCK ABC Video/Paramount Home Video 47031	19	12.95	8	11 41 SCHOOLHOUSE ROCK: GRAMMAR ROCK ABC Video/Paramount Home Video 47031	19	12.95
9	3 9 GORGELOOPS: THE MAINTAINED MASK Twentieth Century Fox 23148	23	14.98	9	3 9 GORGELOOPS: THE MAINTAINED MASK Twentieth Century Fox 23148	23	14.98
10	18 5 WALLACE AND GROMIT: THE WRONG TROUSERS BBC Video/Twentieth Century Fox 8250	19	19.98	10	18 5 WALLACE AND GROMIT: THE WRONG TROUSERS BBC Video/Twentieth Century Fox 8250	19	19.98
11	8 7 PETER AND THE WOLF BMV Video 29580-3	23	14.98	11	8 7 PETER AND THE WOLF BMV Video 29580-3	23	14.98
12	13 167 CINDERELLA Walt Disney Home Video/Buena Vista Home Video 410	19	24.98	12	13 167 CINDERELLA Walt Disney Home Video/Buena Vista Home Video 410	19	24.98
13	19 41 SCHOOLHOUSE ROCK: AMERICA ROCK ABC Video/Paramount Home Video 47032	19	12.95	13	19 41 SCHOOLHOUSE ROCK: AMERICA ROCK ABC Video/Paramount Home Video 47032	19	12.95
14	24 65 THE LION KING Walt Disney Home Video/Buena Vista Home Video 2977	19	24.98	14	24 65 THE LION KING Walt Disney Home Video/Buena Vista Home Video 2977	19	24.98
15	21 3 BEAVIS & BUTT-HEAD: FEEL OUR PAIN MTV Music Television/Sony Music Video 49914	19	19.98	15	21 3 BEAVIS & BUTT-HEAD: FEEL OUR PAIN MTV Music Television/Sony Music Video 49914	19	19.98
16	22 450 DUMBO Walt Disney Home Video/Buena Vista Home Video 24	19	24.98	16	22 450 DUMBO Walt Disney Home Video/Buena Vista Home Video 24	19	24.98
17	14 3 KIDS FOR CHARACTER Lyr. Studios 60210	23	14.98	17	14 3 KIDS FOR CHARACTER Lyr. Studios 60210	23	14.98
18	23 5 BARNY'S TALENT SHOW Barny Home Video/The Lyons Group 2010	19	14.95	18	23 5 BARNY'S TALENT SHOW Barny Home Video/The Lyons Group 2010	19	14.95
19	17 3 NINJALAND: THE ADVENTURE BEGINS Family Home Entertainment/Live Home Video 27623	19	14.98	19	17 3 NINJALAND: THE ADVENTURE BEGINS Family Home Entertainment/Live Home Video 27623	19	14.98
20	10 127 THE LAND BEFORE TIME Walt Disney Home Video/Un Dis. Corp. 80064	19	24.98	20	10 127 THE LAND BEFORE TIME Walt Disney Home Video/Un Dis. Corp. 80064	19	24.98
21	24 25 SCHOOLHOUSE ROCK: SCIENCE ROCK ABC Video/Paramount Home Video 47024	19	12.95	21	24 25 SCHOOLHOUSE ROCK: SCIENCE ROCK ABC Video/Paramount Home Video 47024	19	12.95
22	15 17 WALLACE AND GROMIT: A GRAND DAY OUT BBC Video/Twentieth Century Fox 8250	19	19.98	22	15 17 WALLACE AND GROMIT: A GRAND DAY OUT BBC Video/Twentieth Century Fox 8250	19	19.98
23	NEW! TIMON & PUMBA: DON'T GET MAD, GET NAPPY Walt Disney Home Video/Buena Vista Home Video 6211	19	12.95	23	NEW! TIMON & PUMBA: DON'T GET MAD, GET NAPPY Walt Disney Home Video/Buena Vista Home Video 6211	19	12.95
24	NEW! TIMON & PUMBA: LIVE AND LEARN Walt Disney Home Video/Buena Vista Home Video 7446	19	12.95	24	NEW! TIMON & PUMBA: LIVE AND LEARN Walt Disney Home Video/Buena Vista Home Video 7446	19	12.95
25	NEW! TIMON & PUMBA: QUIZ BUGGIE ME Walt Disney Home Video/Buena Vista Home Video 7447	19	12.95	25	NEW! TIMON & PUMBA: QUIZ BUGGIE ME Walt Disney Home Video/Buena Vista Home Video 7447	19	12.95

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★ BAD YARD CLUB FEATURING CRISTAL WATERS. In De Groen's (12/26)
PRODUCTION, the *Bad Yard Club* features
WATERS, D. Morgan, L. Dunham, H. Lucas, & Bennett
PUBLISHED BY: Not listed
REMOVER: David Morrison

Mercury 100 (city Preferred) CD single
This reggae-infused boogie anthem has been a
dancefloor staple for well over a year now.
Now serving as the first single from Mercury's
intriguing "100% Pure Dance" compilation,
it has been refreshed with a deliciously
feline groovy vocal by Waters. She
vamps with infectious energy and glow,
while Morales upgrades the groove by
injecting glossy pop keyboards. Lying on the
cane is a killer instantly chantable hook,
which should push it over the top with pos-
tponers who enjoy the grooving influx of dance
music on radio.

PRODUCER: Matt Fozz
WRITER: S. Vega
PUBLISHERS: WB/Warner Bros., ASCAP
A&M 00186 (3/94 PSC) (CD single)

Programmers looking to satisfy that wicked sweet tooth would do well by trying a taste of "Caramel" from the "The Truth About Cats And Dogs" soundtrack. This sub-served morsel shows Vega in rare form as she whips up a sultry, lounge-ish tune that drips with her soft, warm vocals. Excellent arrangement has subdued horns, strings, and, honestly,

PRODUCER: Fleming & Jones
WRITER: Not listed
MUSIC/SCORE: Not listed
Universal 1001 (cassette, vinyl)
Wonder what it would sound like if Olivia Newton-John fronted Red Hot Chili Peppers? Have a taste of this rumbly, guitar-happy rocker to find out. Although a tad off the standard pop or modern rock path, this track has a quirky appeal that will sit right with those who dig Alanis Morissette at her most vocally shrill. An important change of pace in a sea of factory-stamped singles.

PRODUCERS Steve Cohen, Jan Stevens
WRITERS A. Monrovia, G. Ballard
PUBLISHERS VNU/MCA, Inc.
REMARKS Stone Gathers, Jan Stevens
STYLING LIZ (2) unch

Un-eh, the rush of Alexis Morissette dance covers is upon us. This is only one of coquely four hi-NRG interpretations of "You Gotta Know" currently circulating and it is one of the better ones. The uncredited singer does a mighty accurate impersonation of Morissette's wail, gushing angrily over the track's heart-breaking beat. With so many versions of the same song duking it out for media attention, it is hard to say which (if any) will win the battle. In the end, we wish Mavrick Records had just remixed the original recording.

PRODUCER: John Guter
WRITER: A. Martin
PUBLISHER: not listed
REMIK: Adamson Martin

Gator Bait/Phonk! 70034 (remake 1980)
Angeles rip through this old-school freestyle mover with a white-knuckled urgency that is atypical of vocalists in this genre. In other words, give this woman what she wants or beware! Her performance gives unique snap to a song that would be just another inoffensive dance/pop ditty. One can only imagine what she'd accomplish with a stronger song. Contact: 801-951-2229.

TOSH KUBOTA *Just The Two of Us* (A&M)
PRODUCERS: Wally Bruce II, Jerome Dugan, Co/Dco, Bert Price
WRITING: A. Winters, W. Juma, R. MacDonald
PUBLISHERS: Antares/Warner ASCAP
REMARKS: Dave Shaw, Joe "The Butcher" Neale, Shannon

ASANTE All About You 14 121
PROCEEDS: The Trackmasters, Foster & McNeely, Wyck & Pharrans, Jay Duprez
WRITERS: J. Favre, G. Pavesi, Sacchi

Even though you think you might have heard enough baroque male quartets to last a lifetime, try to make room in your heart and mind for just one more. Unlike some of its competitors, Anasie reaches a maturity that naturally deepens its approach to lyrics. Try to imagine the Spinners or the O'Jays strutting to a jeep groove and you will have an accurate idea of this jam's flavor. The Trackmasters pump up the song's original R&B ballad pace to a grinding funk tempo that could leave kids in a happy snore. Once you have embraced this jam, check out the new album "Look What You've Done," produced by the Figees.

PRODUCER Gary Williams
WRITERS T. Williams, M. Elliot
PUBLISHERS Kumbak/Sony RSCAP
Motown 1425 (casualty single)
When Hicks kick-starts this single with a seductive whoop and purr about how "It's hot in here," somehow you know she is not referring to the weather. Fortunately, she doesn't reduce this noteworthy hip-hop track into just another in a long line of questionable booty jams. Instead, she craftily uses the song's sexually charged context as a vehicle for testing female independence. Talk about refreshing.

▶ DOUG SUPERMAN *You Still Get Me* (A 12)
PRODUCER: Richard Lando
WRITERS: D. Superman, R. King
PUBLISHER: Superman, ASCAP
Giant (2:15) (rock-singer)
The title cut from Superman's current album is a gentle, poignant ballad about a man whose wife has left him. He is trying to deal with his emotions as well as those of his children, and as he urges her to return, he touchingly renders the pain and hope of the situation. A strong song with a great delivery, this should find a welcome spot on country radio.

PRODUCER: Steve Buckingham, Doug Johnson
WRITER: L. Russell, B. Lawson
PUBLISHERS: Sony/ATV Tunes/Chris Keys, ASCAP
Columbia 78329 (with Sonar) (7-inch single)
Trevino has one of the more distinctive voices among country's new male artists. On this outing, he has gotten hold of a song he can truly sink his teeth into. The lyrics offer a unique twist on the old phrase "leaving as you go," as Trevino sings, "Gail, while you're walking out, please walk out real slow, 'cause I'm leavin' as you go." Should be a strong contender for airplay this summer.

PRODUCER: Barry Blackett
WRITERS: S. Lemaire, B. Cryner, K. Stitz
EDITORS: TIM Blackstock/TMZ
CAST: *John Legend/Lance Reddick/Carmen Electra/Hardy O'Neal/Chris O'Neil*
RCA 65302 (two discs) (75 min. each)

Chris O'Neil sings along with the passion and conviction of an artist, but there's only one problem: He's not an artist. He's a man who she has not actually broken through to country radio, but this self-crafted song could be the needed catalyst. A gifted songwriter and vocalist who knows how to communicate a song with depth and integrity, Cryner is due for a hit. This could be the one.

Magnum 1105 (7-inch single)
The first single from Great Plains' Magnum debut, "Homeland," has all the signature elements that the band became known for during its brief tenure at Columbia—distinctive vocals, a lyric marked by vivid imagery, and a sweeping, fresh sound. This heralds a welcome return to country radio from one of the genre's most talented bands.

For those who have an impression of Crosby as a laid-back crooner, this energetic toe-tapper will forever correct that. The lyric is cute and well written, and Crutcheff's production is right on target, but it's Crosby's performance that makes this song such a winner. Definitely deserving of a shot at country radio.

BE CRUSH *Jeffrey* (11)
 PRODUCTION: The Weinstein Company
 WRITERS: Deborah M. Mink, Sarah
 Hendershott; MONTAGE: ASAP
 DIRECTORS: Steven Rodden, Roni & Rhona
 Hendershott
ENTERTAINMENT WEEKLY 2002 (12) *ret* *top*
 The *Top 500* of the 1990s. Entertainment
 continues to aggressively report clubbing
 with a gagging *be-NRG* jangle that pleasur-
 ously recalls the frenetic glee that fueled
 Stock Aitken Waterman's greatest
 classic/pop hits. In fact, this female duo
 oozes on like a funk-sold version of
 the *Top 40* of the 1980s, with vocals with
 similar girlish charm but with far more
 energy. The hook is classic pop and a nat-
 ural fit for summer beachside parties and
 top 40 radio. Not for alleged hipsters
 who believe that dance music should be
 dark and moody. This is a feel-good
 dance with the potential for a longer
 life than any tripped-out underground
 club.

Your Needs (5/20)
PRODUCERS Shank Thompson, Paul Seest
WRITERS P. Seest & S. Thompson, G. Tallman
UNIVERSITY (HQ) Heavy Tones Ltd to Music Academy
 Nashville (HQ) EMI
COMPOSERS S. Thompson, P. Seest
INSTRUMENTALISTS 2530 (212 only) (single)
Tallman steamrolls over the gospel-boss groove of this track with the urgency of a woman on a mission. Producers Shank Thompson and Paul Seest effectively showcase her ability to bend phrases with a cough-heavy rasp, as well as her fairly broad and flexible range—all the while "tickin'" beats that will have peak-hour commuters tremble and terrified. There are also solid remixes offering the song in a R&B/Bigroom, tribal, and trance vibes that wisely never pull too much attention from Tallman or the song. A real winner. Contact: 212-777-5678.

With *Ruffalo* elevated to mainstream lion status, the time is right for this venerable drag artist to bring a little sass and attitude to dancefloors. Perhaps best known as a key organizer of the annual *Wystock* celebration, Banny takes on the *Starkey & Co.* disco bubble with rucous energy and a playful shyness. He is surrounded by several credible underground club DJs/producers, each of whom kicks beats that spring with infectious, highly accessible vigor. *Com-*

CHYENA PHILLIPS / *I Live For You* (3:47)
PRODUCER: Desmond Child
WRITERS: C. Phillips, D. Child
PUBLISHERS: EMI Music/Atlantic/Forefront, BMG
AGENTS/COMPANIES: ASCAP
NOTE (116) 1/2 mostly right
 Phillips' largely overlooked solo venture, "Naked And Sacred," gets a second chance at life with the release of this peppy dance track, which is also now featured on the soundtrack to *Strip-tease*. "Desi Moore's most-published new music. Under the guidance of famed producer/mentor Desmond Child, Phillips comes on like an early-era Madonna, mixing coquette-like purring during the verses with writhing belting during the chorus. It's a far cry from the demure harmonies of Wilson Phillips (of which Chyna is one-third), but the appealing singer still fits it off.

Twilight Souls 2077 (CD single)
Phen is a Chicago native aiming for the attention of thirty-something listeners who enjoy wistful and reflective lyrics in their pop music. He possesses an easy baritone voice that coats effortlessly over a simple arrangement of acoustic guitars, tinkling piano lines, and subtle samba rhythms. More casually direct is the melancholy additional cut, "Our Old High School Days." Both songs enter into the album "I Can Feel You In Me Heart." Contact: 783-656-1384.

► FOO FIGHTERS: *Alone + Easy Target* (no touring listed)
PRODUCERS: Darrell Jones, Foo Fighters
WRITER: G. Gotsi
PUBLISHERS: not listed
Capital 11252 (CD single)
There is no end in sight for the hit-heavy self-titled debut from Foo Fighters. Dave Grohl once again shows his songwriting is a forced to be rockered with on this track, which balances hard rock and harmony with extreme aptitude. "This Is A Call," "Big Me," and now "Alone + Easy Target" will keep the ball rolling for the act.

WINDUCCER not listed
WINTER not listed
PUBMIS/SP not listed
Atlantic 6724 (22 points)
One of the hotter indie bands to break out of the West Coast circuit is ready to take on the rest of the U.S., and it should have little trouble accomplishing its task with this driving ditty from its Atlantic debut of the same name. The beat races at a pace that is somewhere between punk thrash and a country hoedown, while crunchy guitar lines soar and collide with a wild energy that harks back to

BARENAKED LADIES *The Old Apartment* (3,380)
PRODUCERS: Michael Philip Waples (Barenaked Ladies)
WRITERS: S. Page, E. Robertson
PUBLISHERS: Island Chrysalis/WB ASCAP
Reprise #1489 For Warner Bros./EIC single
"Why did they paint the wall? Why did they

change the lock? Why did I have to break in? I only came here to talk." The idea of a guy breaking into a residence he once shared with his departed girlfriend may be spooky, but in "The Old Apartment" the story is told in one of the more touching, lyrically thought-out songs getting airplay this year. The three-meter beat, though sparse, is

WALKER *WALKER*: Screen Gems/EMM! Hollywood Avenue, Bill
Week #108 (1992) *WALKER*: Screen Gems/EMM! Hollywood Avenue, Bill

Following hot on the heels of Jim Carrey's
 take on the Jefferson Airplane's "Some-
 body To Love," here's the second, less-
 comic cover from "The Cable Guy." \$100K
 Gold Chain, featuring Pearl Jam guitarist
 Mike McCready, tackles the Velvet Under-
 ground chestnut with a faithful rendition of
 the world-class classic. Admittedly, Lou Reed
 and his company are a level set or two
 below the Velvet's phlegm, but it's a welcome
 addition to the song but also doing it justice with
 moan, moaning vocals and consistent
 instrumentation.

PRODUCER: *unlisted*
WRITER: M. Linkous
PUBLISHERS: *Eye Sayst/Mezzanine, JSCAP*
Childhood Q1: *(no song)*
Matt Linkous, brother of *Spurlockhouse's* Mark Linkous, emerges as an equal talent with this harmonie, diverse single. Backed by an array of musicians, including violinist Melissa Moore and accordion/piano player Joshua Camp, Spike The Dog works out this slow tempo track with precision and ease. Linkous draws in some son-of-notch

GOODS CHILD *Female Elvis (Fr The Man)* (G.31)
PRODUCED BY: Tim Palmer
WRITER: C. Saadine
PUBLISHER: Star Eden Songs, BMG
Quoted: **8203** John Wayne (8203) 122 (right)
"Female Elvis (Fr The Man)" has a refreshing lyrical slant that is steeped in sex, though its pop backbone is relatively flat. Vocals contain interesting and ironic shades of that other Elvis: Costello.

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Universal Records 1007 (CD single)
"Vanishing Creases" provides an interesting case study in modern music, as it can't quite make up its mind what it wants to be. Some-

THE MULTIPLE CAT The New Marcus Aurelius
(no string listed)
PRODUCER: not listed
WRITER: not listed
PUBLISHER: Strongarm W-16, ASCAP
Zero Hour 05 (1 track-weight)
Lead vocalist Pin Stofky and backing vocal-
ist/drummer Mary Rayhous flex and bend

R A P

INNERSOUL It's The Right Time (3:47)
PRODUCER Carlos Ross
WRITER C.A. Savage

He's It Up 1000 (his own label) **Immersed, aka newrecorder Chris Sawyer, sets himself as a source of positivity on this call for the rise of youth education and empowerment. Wise and clever rhymes rise above into a musical fabric that wriggles with retro-funk rhythm and atmospheric, jazz-inspired keyboards. DJ Choco sets forward with a remix that has a raw street flavor needed to connect with its intended audience of kids and rap purists. And for the rest who just want something smart and catchy, stick with Carlos Ross' tight, original production. A cool introduction to a rapper with the jare to go the full distance.**

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CALENDAR

A weekly listing of trade shows, conventions, seminars, seminars, and other events. Send information to Calendar, Billboard, 1545 Broadway, New York, NY 10036.

JUNE

- June 1, Children's Music Roundtable, presented by NARAS Los Angeles chapter, NARAS, Santa Monica, Calif. 310-353-3777.
- June 2-4, DVD Briefing: Implications And Applications, held in Los Angeles, San Jose, Calif. 800-460-6900.
- June 3, American Jewish Committee's Music Video Division: Human Relations Award Dinner, Beverly Hills, Calif. 310-400-3388.
- June 4-5, Republish International 1996, San Jose Convention Center, San Jose, Calif. 914-320-9157.
- June 4-7, Broadcast Asia '96/Professional Audio

- Technology '96, World Trade Center, Singapore. 65-330-4747, fax 65-330-9527.
- June 5, NARAS New York Chapter NAR/Producer's Luncheon, honoring Don Hall, Lionel Hampton, Johnny Pacheco, Jay David Saks, and Russ Titman, Supper Club, New York. 212-245-5480.
- June 5-9, BBE Conference '96, Adlon's Mark Hotel, Charlotte, N.C. 310-440-2588.
- June 10, "Tearing Your Way Into The Music Industry" BBE Entertainment's West Coast headquarters, Beverly Hills, Calif. Beverly Hills Hotel/Manhattan/Neil Bogart Memorial Fund, for Cancer, Leukemia and AIDS Research. 310-356-4058.
- June 12, "Financing The Music Business—The Middle Market," sponsored by the Saul Law Group, Pasadena, Calif. New York. 212-941-5364.
- June 13, T.J. Martell Foundation For Leukemia, Cancer And AIDS Research Humanitarian Award Gala, honoring Jimmy Iovine and Terry Lennox, Avery Fish-

- er Hall, New York. 212-245-1038.
- June 13, Children's Choice Awards Dinner, presented by Judy Schick of New York, The Supper Club, New York. 212-245-0995.
- June 14, Audio Publishers Assn. Conference, Hotel Regency Hotel, Chicago. New York. 210-372-0546.
- June 17, M.I. Open, M.I. magazine and M.I. Foundation for Excellence in Audio, Woodland Country Club, Granada Hills, Calif. 510-534-4145.
- June 18, 1996 Entertainment Industry Convention, Century Plaza, Century City, Calif. 415-802-2571.
- June 20, Copyright Music, Folklore & Mysteries, presented by Women in Music, BNE, New York. 212-455-4580.
- June 22-23, 14th Annual Rock 'N' Charity Celebration, presented by T.J. Martell Foundation/Neil Bogart Memorial Fund for Cancer, Leukemia and AIDS Research, Los Angeles. New York. 212-742-2580.
- June 25-29, American Women in Radio And Television 45th Annual Convention, Hilton-Carlton, Naples, Fla. 838-783-7086.
- June 29-29, Fourth Annual Kids' Entertainment Seminar, Marriott Marquis, New York. 212-462-5344.

JULY

- July 10-13, Video Software Dealers Assn. Annual Convention, L.A. Convention Center, Los Angeles. 800-955-8732.
- July 11-13, PLUG/IN '96: New Music Meets New Technology Symposium, Cooper Union, New York. 212-760-4566.
- July 17-19, Billboard's Third Annual Dance Music Summit, Chicago Marriott Downtown, Chicago. 212-536-5002.
- July 18, Regardless For Success: Representation, presented by Women in Music, BNE, New York. 212-455-4580.

LIFELINES

BIRTHS

- Girl, Sara, to Ricky and Kerin Arnold, May 8 in Stockholm. Father is product manager for Virgin Records Sweden.
- Girl, Camille Elena, to Rick and Tracie Dorsey, May 22 in Los Angeles. Father is GM of Tower Records in West Covina, Calif.

MARRIAGES

- Wallace Collins to Barbara Zatz, May 25 in Minneapolis. He is an entertainment lawyer.
- Glenn H. Friedman to Zeline Munoz, March 30 in Las Vegas. He is president of Music Unleashed.

DEATHS

- Bradley Nowell, 28, of an apparent accidental car overdose, May 25 in San Francisco. Nowell was the lead singer, guitarist, and songwriter for Sublime. The band released two records, 1992's "40 Oz. To Freedom" and 1994's "40 Oz. The Road," on its Skunk Records before signing with Gasoline Alley in July 1994 to expand distribution and release new records. The band had just finished recording its first album for the label. Last year Sublime gained attention after releasing a single with the single "Date Rape" (Billboard, May 6, 1995). After a brief tour of the Northwest, the band was about to embark on its first European tour before returning to the U.S. to support its new album. Nowell is survived by his wife, Tracy, his son, Jakob, his parents, Jim Nowell and Nancy Watkin; three sisters; a brother, and his stepmother, Jane.

Ultra-Lounge Act. Top industry executives gathered for breakfast to celebrate the announcement that Capitol president/CEO Gary Gearty will receive the 1996 Children's Choice Award from the Neil Bogart Memorial Fund. The award will be presented Nov. 16 at the organization's annual fund-raising gala, which this year will feature an "Ultra-Lounge"-era theme. The Neil Bogart Memorial Fund supports clinical research for the treatment and cure of children's cancer, leukemia, and AIDS and is a division of the T.J. Martell Foundation. Pictured, from left, are John Sykes, president of VH1; Joyce Bogart Traubman, co-founder of the Neil Bogart Memorial Fund; Fred Rosen, chairman of Ticketmaster; Gearty; and Ed Rosenblatt, president of Geffen Records.

GOOD WORKS

HARVEST OF CARING: During the summer dates of k.d. lang's current All You Can Eat tour, she will sponsor a food-collection drive to help feed the hungry via USA Harvest. Concertgoers are being asked to bring packaged food of their choice, at which it will be collected by USA Harvest volunteers for distribution through local missions, soup kitchens, and shelters. Lang has requested that the donated food be vegetarian. USA Harvest utilizes 10,000 pounds of food annually. It accepts no funds from the public or any government agency and distributes the food free of charge. Contact: Warner Bros. Records at 818-638-3228, 812-275-4000, or 615-214-1500.

Smacker at 212-638-8722.

S. SMITHSONIAN MEMORABILIA: Creators and stars of Broadway musicals are donating memorabilia from their shows to the Smithsonian Institution in honor of its 150th anniversary. The donations will be exhibited there in Washington, D.C., following an exhibition on musical theater by the Smithsonian at the New York Coliseum June 11-July 3. Among those donating memorabilia are Sarah Jessica Parker, Lou Diamond Phillips, and composer David Shire. Contact: Caroline Teller, Kirk Surrey, or Cindy Zankovitch at 212-538-1770.

FOR THE RECORD

Guitarist Steve Stevens is not a member of Bulgarian band Nalok, as stated in the May 25 Global Music Pulse.

IFPI is an acronym for the International Federation of the Phonographic Industry. The name was incorrectly changed in a letter in the June 1 issue. The agreement discussed in the letter was concluded May 7, 1996.

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IMPORT AIRPLAY BOOSTS SETS FROM SQUEEZE, FINNS

(Continued from page 11)

program tracks that are available only as imports, PD Mike Morrison says that the Finn Brothers and Squeeze tracks were just too good to pass up.

"The main reason we played them is that they fit perfectly with what we do," Morrison says. "The notion that they might not be mass-appeal enough to be released in the States was distressing. It's nice to see that they have finally found a home in the States."

Joel Oberstein, director of retail operations for the 14-store Sami Valley, Calif.-based Tempo Music & Video, concurs. "Those artists have a strong core following, and I'm sure that some fans have been looking for the albums," he says. "It's good to see that they are finally coming out here."

Naturally, Squeeze and the Finns are happy that their latest efforts will finally be released in the U.S. "A&M in America was not interested in putting it out," says Squeeze singer/guitarist Chris Difford. "They like the album but said they didn't have the time to dedicate to it, because they have too many other artists to promote in the same time frame."

The news was bitter-sweet to Difford. "At first, I was very annoyed," he says. "But my second reaction, after I had given it a little more thought, was that it was probably the right move."

Difford is optimistic that a release through I.R.S., which licensed the album for U.S. release, will prove fruitful, although the album's release

comes as I.R.S. is negotiating a split from EMI.

Squeeze has had a long relationship with I.R.S. chairman Miles Copeland. "He was our manager, and he called and said, 'Hey, A&M can't do the job on it, but I'd love to. It's a great album,'" Difford says. Squeeze is currently managed by Paul Toogood. The band's songs are published by EMI Virgin.

Difford says he understands why A&M passed on the album. "I can kind of see the logic, from an obtuse angle," he says. "Most majors—the few that are left—are run mainly by accountants. They look at Squeeze and see that 'Play' sold 67,500 copies and 'Some Fantastic Place' sold 67,889 copies and equate that with the cost of recording, touring, and advertising and realize that they can't afford to take it on. It's purely an accounting scenario."

Squeeze's label problems aren't limited to the U.S. Difford says that the band was dropped by A&M in the U.K. in April but was recently re-signed for a six-month extension.

The Finn Brothers album simply fell "in the cracks," says Neil Finn, while his manager Grant Thomas was negotiating with Capitol Records about the future of Crowded House. "Recurring Dream" will be the band's own song for the label.

"There was no question that Capitol was not going to release 'Finn Brothers' 1," but we were not free to go anywhere else," he says.

With Discovery picking up the album, the Finn Brothers—whose songs are published by EMI—hope

to hold onto the philosophy they adopted while the album was being made. "The idea was that it was a quick and easy album to make, and we wanted to maximize the fun and minimize the grueling aspects of it," Finn says.

One benefit to both Squeeze and the Finn Brothers is that the belated U.S. releases will give the acts time to promote the albums. "In some ways, it has allowed us the time to not have to worry about five places at once," says Finn.

Squeeze's Difford and Glenn Tilbrook will visit the U.S. in late July and early August for possible TV appearances, print interviews, and selected dates. The entire band will likely return to the U.S. in September for a three-month tour.

"We're discussing a number of things, including a tour of college campuses, where they would perform in the evening and give song-writing seminars in the daytime," says Steve Glendinning, VP of A&R (U.S.) at I.R.S.

Glendinning says that the time may be right for Squeeze. "Right now, the music scene is going back to more of a song-driven format, which clearly Squeeze fits into." He calls Squeeze's "Pulling Mussels (From The Shell)" "a Tempted" and "Black Coffee In Bed" some of the best pop songs written.

He adds, "The one issue is that people are very aware of those songs, but they don't necessarily know who Squeeze are. We have to educate people about who they are. They are a vibrant act who can still

sell a substantial number of records in America."

Discovery CEO/president Syd Birenbaum says he was attracted to "Finn Brothers" first and foremost by the music on the album. He continues, "Obviously, the Finns do have some name recognition, but I can't express how enamored we are of the content they produced. It fits our label perfectly."

The Finn Brothers are expected to visit the U.S. for TV appearances in early July and will embark on a six-city tour.

"We will make reference to Crowded House, Split Enz, and Tim's solo career, but that's not really a big issue for us," says Birenbaum. "I really think this record stands on its own merits."

He adds, "Artists like these are songwriters who know how to work with melody and harmony. They might have been run over by alter-

native, but perhaps the time has come for them to come back around."

As for the future, both Difford and Finn remain undaunted. "Crowded House is gearing up again," Finn says, adding that the band is close to signing a new deal with executives with whom it previously had relationships. "We're pretty energized by having a break."

Squeeze will "take some time to determine what we will do in the future as a band," Difford says. "It's very frustrating for a band that has been around as long as us and has a history like us, but nevertheless, it doesn't deter me about being enthusiastic about my music and the band's playing ability. I try not to let the business aspect of it cloud my vision."

Assurance in preparing this story was provided by Dominic Pride in London.

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When Modern Was On The Fringe

Looking Back At Format's Formative Years

This article was prepared by John Lescowitz, managing editor of *Rock Airplay Monitor*.

Without question, modern rock has become mainstream. The crossover success of such bands as Pearl Jam, Stone Temple Pilots, and the Goo Goo Dolls is the end result of the format's evolution from the specialty shows and college outlets to which it was relegated 20 years ago.

In the late '70s, such stations as KBBQ Los Angeles broke away from the pack and paved the way for others, such as XTRA (9IX) San Diego, to take

a chance with modern rock. On the East Coast, "Elvis to Elvis Radio" WPIX New York filtered with a modern format in the late '70s, but owner Tribune pulled the plug less than a year.

During the birth of modern rock, Universal Records' Steve Leeds was an independent promoter. At that time, new music and punk were basically "treated as a novelty [by programmers who] used it in the context of morning shows as, 'Here's something wacky and different,'" he says.

I remember [WBCN Boston PD] Outlaw playing me the Police's "Roxanne" and thinking, "Wow, that's a bizarre—it's just drums, vocal, and guitar," and thinking how rough and rustic that was," Leeds says. "This was a time when Bruce Springsteen and John Cougar Mellencamp were considered to be pushing the envelope. It was the day of Styx, Journey, and REO Speedwagon, and here comes this thing out of England."

Neyrke Records' Steve Tappa was a student at San Diego State University working at KLR, its cable radio station. It was a precursor of new-wave music, which at the time, "was looked at oddly. The fact that something like Devo's 'I Can't Get No Satisfaction' was getting played on a station like [local alt-rock] KBBQ was a big deal at the time."

REACTION RECORDS

It wasn't until top 40 programmer KCRW created KBBQ that the format began to take shape. Wey Cool Records president Mike Jacobs worked with Carrot at his consultancy.

"A set of music then was Prince, Fugate, Clash, People before that, weren't it? Records an hour you could program that all came from this format. Some of [the music] certainly was novelty. Johnny Ray's 'Queen' obviously was a novelty song," Jacobs says. "These were reaction records that nobody else would be dumb enough to put on the radio—that's pretty much how Rick looked at it. They were going to make his station stand out."

It was an exciting time for Denis McNamara, now VP of international A/R/special projects at Polygram (U.S.). "I was the first PD at suburban New York modern station WLIR. It flipped to an alternative format after its transmitter was knocked out in 1981."

Before the change, McNamara had programmed the station as a progressive rock alternative to the erstwhile "big guys." WNEW-FM and upstairs rocker WAPR which signed on in 1982 with a commercial-free music format. McNamara says it was such bands as U2 that set his station and the format apart. "They were in some ways much like the heritage of rock and in other ways diametrically opposed to it. They had never had over come before," he says. "Prior to that, the Police and the Clash were comfortably in the progressive underground world that we had created for

musicians; it's just that there was more [awareness] at that point."

"It was kind of clear that there was a very distinct segment of the young music audience that was being attracted to some very vital new artists and new sounds. In many ways, it was a protest against what was the driving rock force at that time—largely big stadium bands and corporate A&R kinds of things. What we discovered as we were evolving as a '70s progressive underground station was that our music was going in two different directions in terms of appeal to an audience," says McNamara.

The best option, he says, would be the "one that leaned toward what is now known as modern rock and then was known as underground, alternative, punk, or whatever you wanted to call it at the time."

Outlaw hosted a specialty show on the radio, and a radio show on Technology's WMBR Boston in 1970. "The Demimonde," Outlaw says, was "the first punk rock show in the country. It's where the Ramones did their first radio show in Boston. It was in 1970. The thing House would come to be on the radio, and it's where Elvis Costello and all the British bands came to live. It was their outlet at the time. I took this music over to WBCN, and I'm convinced they should have a show [That book is] 'Neotropical Emisions,' which I still do today. 'BCN' hired me based on my college performance and the word-of-mouth it generated. I was told it was the first day they had seen some ratings based on this 10-watt radio station."

LABEL RESISTANCE

How did the record industry react to these new outlets?

McNamara remembers, "Some record companies were very bright and were there on my doorstep the first day. They were better equipped repertoire-wise to come to the fray and smart enough to see the future of it. Many people took a lot longer. They resisted and stayed away for a long time. It's a strange thing to look back on. It definitely was not unanimous. 'You guys are geniuses' or anything like that."

Mike Glickman, VP of A/R at a station Carrot helped sign on, says labels "loved it." It was taking a radio station that wasn't current-based and moving it more current. Anytime a station does that, labels love it. They had come to the realization that this music was selling in Los Angeles because of KBBQ."

Tip started at L.A.R. Records when it was in the vanguard of the up-and-coming alternative music scene. "You couldn't have been at a better label at the time for this music. It had R.E.M., David Woodard, the Go-Gos, and English Beat. These were all serious records."

Perhaps the genre's biggest break came not from radio but from TV. Leeds (Continued on page 100)

The Bold And The Beautiful. American Recordings artist Frank Black, on tour at Los Angeles' Troubadour, shares a backstage moment with KROQ Los Angeles personality Tim Heide. Black followed his 10-week U.S. tour with a nine-week European leg that began May 20.

REAL-TIME AUDIO LIVES RADIO STATION WEB SITES

(Continued from page 6)

So far, about 95 of the estimated 1,200 radio station and network Web sites online utilize add-on audio, according to Colin Lamont, radio marketing coordinator for Seattle-based Progressive Networks, whose RealAudio technology is the leading provider of Internet audio. Another industry expert says that about 1,000 Web sites maintained by non-broadcasters offer the enhancement.

Real-time audio online has been in practical existence for just nine months, supplanting the previous cumbersome process in which users downloaded small audio files onto their hard drives for later playback.

The first live Internet audio broadcast—a baseball game between the Seattle Mariners and New York Yankees—was pioneered by Progressive Networks Sept. 8, 1996. (The Yankees won, 10-5.) The next day SW Networks initiated the second live broadcast, a speech by politician/talk-show host Mario Cuomo at a National Assn. of Broadcasters' convention.

The debut real-time online musical broadcast came a few months later, on Nov. 20, when MCI Telecom's 1-800-MUSIC NOW service aired a Vince Gill concert from Nashville over its Web site. The concert was simulcast over TNN and syndicated to radio stations nationwide, making it the first-ever "triplecast," Lamont says.

Today, three to five broadcasters from around the world are signing on for RealAudio each week, according to Lamont. "We've seen a 400% jump in live audio programming since the beginning of the year," he says.

The majority of those joining the audio bandwagon are music programmers. "This was losing the war," says Lamont, "but now I'd say music stations have taken the lead 65%-40%."

Howard Gordon, president of San Luis Obispo, Calif.-based Xing Technology Inc., whose StreamWorks technology is RealAudio's primary competitor, agrees that most of his client radio stations—including KPFG Monterey, Calif.; WUEY Enverdale, Ind.; WKSU Akron, Ohio; Taiwan's KCTV; Germany's

BBF; and Finland's Radio Moro—are utilizing the service to broadcast music.

"There's clearly significant demand for this service," Gordon says. "Obviously, talk and news are available, but it's a kick to hear what edges and foreign-language stations are programming. There's a big appetite, for example, for KPFG in Finland. The Internet provides the ability for geographic dislocation, allowing people who couldn't normally get to a signal to hear them."

"And why shouldn't radio programming be on the Internet?" says Peggy Miles, president of Intervac Communications in Washington, D.C., a pioneering consultancy in the use of Internet and Internet technology for broadcast marketing. "If people can listen to it in the car, at home, in the office, they should be able to listen to it at their computer—really, to be able to take radio with them wherever they can get sound."

EVENT MARKETING

For stations, the addition of audio to a Web site is a natural, Miles says. "It only makes sense that if a station is going to be placing anything on the Web, it's going to be their own programming," she says. "We're broadcasters, and our product is audio."

Many of the individual stations plugged into Internet audio see it as a way to further market special events or to enhance their connections to high-profile affairs. WNNX 90.3 in Olympia host city Atlanta, for example, has established the 90.3/104 Interactive Area, a cyber site that features real-time or archived audiotape and videotape of interviews with athletes, musical guests, and celebrities who stop by the station's interactive studio at the officially dubbed "Coca-Cola Olympic City."

The feed, which began May 23 and runs through Sept. 2, also allows browsers to directly request songs from on-air talent, play games, surf the Internet, or send E-mail messages from the site. KITS-FM Los Angeles is embracing audio on its Web site to complement its Saturday (8) KITS & Unite TV benefit concert and Celebrity Cyberticket.

During the Saturday event, net surfers can plug into KITS' "Backstage Centerstage Webcasting Party" for live images of the event accompanied by real-time audio action of selected features, including musical performances.

"The reason we're adding audio to the party is that this year is that we have a cruise of close to 1.5 million, and only 17,000 people can attend this concert," says KITS VP of marketing Karen Tobin. "The show then is for like they're part of the show without actually being there. We don't have to exclude anyone."

During the concert, KITS will host an Internet "chat room," where surfers can interact live online with concert performers.

"Last year we did it, and we couldn't get [Duran Duran's] Simon LeBon off. They're like little kids in a candy store," Tobin adds.

In addition, starting May 22, the station is depending on the Internet for the second KITS "CyberAstray," which lets visitors bid on items donated to benefit the stay-in-school organization Cities in Schools, which also receives proceeds from the concert. Bids are taken over the KITS Web site until the evening of KITS & Unite IV.

Tobin adds that the Internet has become such an integral marketing tool for KITS that the station now employs Chris Pascale, a former traffic staffer at KITS, as its Web site coordinator.

Other radio entities are providing Web surfers the added service of posting programming in archive form so that it can accessed long after its original airing by anyone in the world with Internet access and audio capability.

For example, KCRW Santa Monica, Calif., a noncommercial, full-service station with a commercial-free music performance, Hollywood information reports, and live community events on its Web site. The station reportedly updates its site every day.

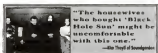
At the ABC Radio Networks (which at this point has said "no go" to audio feeds of its vast array of music programming) offers "audio on (Continued on page 106)

Soundgarden's breakthrough single, "Black Hole Sun" from the band's '94 album, "Superunknown," was an aberrant beauty. The track's baroque production and moving melody lent it a Beatlesque flair unique to the group's art metal oeuvre. And that pop allure attracted listeners beyond the faithful. "Black Hole Sun" was a real milk, but it wasn't glass in someone's eye either," says Soundgarden lead guitarist Kim Thayil. "It was the spoonful of sugar that helps the medicine go down. Now it's the 'Dream On' of our set."

Another animal altogether is "Pretty Noose." No. 9 on Soundgarden's track this week and the first single from Soundgarden's fourth A.M. album, "Down On the Upside." Though innocently catchy, the song is a heavy rock statement of purpose rather than FM ear candy.

study "Pretty Noose" may dismay some who crooned along to "Black Hole Sun." As Thayil says, "The housewife who bought 'Black Hole Sun' might be a bit uncomfortable with this one."

That fair-weather fans come and go is a desirable



"The housewife who bought 'Black Hole Sun' might be a bit uncomfortable with this one." —Kim Thayil of Soundgarden

given, according to Thayil. "We play for ourselves and people like ourselves, really," he says. "Once in a while, you'll do something that has an appeal beyond that."

And it's great if other people like what we do. But I think it would suck if the audience that consistently liked our music were mainly children or young teenagers, because we're not kids. We're in our 30s.

"It'd seem dishonest if we were making music to appeal to someone other than who we are. We're not patronizing a certain demographic. You know, 'Here's something for the kids' or 'Here's a product for modern rock or album rock radio.' We want to produce material that we like and that honestly communicates to people with similar social and cultural experiences." "Pretty Noose" does sound great on the radio, standing out with its organic druck and aggression. But Thayil points out that if Soundgarden "were in the business of making hit singles, we'd at least write songs in 4/4 so you could dance to 'em."

Billboard® FOR WEEK ENDING JUNE 8, 1996

Mainstream Rock Tracks™

WEEK	NEW	LAST WEEK	WEEKS ON CHART	PEAK POSITION	TRACK TITLE	ARTIST
1	7	—	2	1	UNTIL IT SLEEPS	★ ★ ★ No. 1 ★ ★ ★ 1 week at No. 1 • METALLICA
2	1	1	6	1	HUMANS BEING	• VAN HALEN
3	2	2	12	1	COUNTING BLUE CARS	• GISHWASH
4	3	2	12	1	WHERE THE FLOWERS FLOW	• COLLECTIVE SOUL
5	5	5	6	1	PRETTY NOOSE	• SOUNDGARDEN
6	6	6	5	1	WORK IT OUT	• DEF LEPPARD
7	4	4	16	1	MACHINEHEAD	• BUSH
8	11	11	9	1	CHAMPAGNE SUPERNOVA	• OASIS
9	5	13	5	1	TOO MUCH	• DAVE MATTHEWS BAND
10	8	7	20	1	SANTA MONICA (WATCH THE WORLD DIE)	• EVERCLEAR
11	16	20	5	1	TRIPPIN' ON A HOLE IN A PAPER HEART	★ ★ ★ AIRPOWER ★ ★ ★ 1 week at No. 1 • STONE TEMPLE PILOTS
12	15	14	5	1	AGAIN	• ALICE IN CHAINS
13	12	8	20	1	IN THE MEANTIME	• SPICE-LO
14	10	10	8	1	OLD MAN & NEWEN (GET TO HEARD)	• KOTTE & THE BROTHERS
15	14	12	15	1	WATER'S EDGE	• SEVEN MARY THREE
16	13	9	12	1	BIG BANG BABY	• STONE TEMPLE PILOTS
17	17	23	7	1	PHOTOGRAPH	• THE VERVE PIPE
18	19	22	7	1	MOTHER MOTHER	• TRACY BONHAM
19	22	26	7	1	BANGTOS	• THE REFRESHMENTS
20	18	16	11	1	SISTER	• THE NIKONS
21	30	36	3	1	WILD CHILD	• SCORPIONS
22	28	37	3	1	LEAVE ME ALONE	• JERRY CANTRELL
23	20	24	7	1	ANGELINE IS COMING HOME	• THE BACKLASH
24	28	29	4	1	I JUST WANT YOU	• OZZY OSBOURNE
25	20	28	6	1	SALVATION	• THE CRANBERRIES
26	25	17	24	1	BRAIN STEAK/AGED	• GREEN DAY
27	31	33	5	1	FLOOD	• JARS OF CLAY
28	21	15	18	1	WHAT DO I HAVE TO DO?	• STARBING WESTWARD
29	23	18	13	1	ZERO	• THE SMASHING PUMPKINS
30	40	—	7	1	LONG WAY DOWN	• GOD GOOD DOLLS
31	24	19	25	1	HAVEN BESIDE YOU	• ALICE IN CHAINS
32	25	38	4	1	NELLO FROM VENUS	• THE SCREAMIN' CHESTNUT WHEELS
33	37	34	4	1	VANISHING CREAM	• THE HUNGER
34	36	38	3	1	HEARTSPARK DOLLARSH	• EVERCLEAR
35	39	—	2	1	DAY JOB	• GIN BLOSSOMS
36	RE-ENTRY	2	1	1	BULLS ON PARADE	• RAGE AGAINST THE MACHINE
37	27	25	7	1	ALCOHOL	• HOWLIN' MAGGIE
38	NEW	1	1	1	SKIN & BONES	• THE HUNGER
39	32	32	7	1	SWEET DREAMS (ARE MADE OF THIS)	• MARILYN MANSON
40	NEW	1	1	1	GUILITY	• GRAVITY KILLS

Billboard® FOR WEEK ENDING JUNE 8, 1996

Modern Rock Tracks™

WEEK	NEW	LAST WEEK	WEEKS ON CHART	PEAK POSITION	TRACK TITLE	ARTIST
1	2	2	13	1	MOTHER MOTHER	★ ★ ★ No. 1 ★ ★ ★ 1 week at No. 1 • TRACY BONHAM
2	1	1	9	1	SALVATION	• THE CRANBERRIES
3	3	3	5	1	PRETTY NOOSE	• SOUNDGARDEN
4	4	4	10	1	COUNTING BLUE CARS	• CASHWALLA
5	5	5	16	1	MACHINEHEAD	• BUSH
6	7	8	11	1	PHOTOGRAPH	• THE VERVE PIPE
7	6	7	9	1	TOO MUCH	• DAVE MATTHEWS BAND
8	9	10	9	1	HERE IN YOUR BEDROOM	• GOLDFINGER
9	10	13	4	1	YOU LEARN	• ALANIS MORISSETTE
10	14	19	4	1	POPPER	• BUTTHOLE SURFERZ
11	21	31	3	1	TANTITUM MUM	• FORNO FOR PYROS
12	15	20	4	1	TRIPPIN' ON A HOLE IN A PAPER HEART	★ ★ ★ AIRPOWER ★ ★ ★ 1 week at No. 1 • STONE TEMPLE PILOTS
13	16	15	6	1	HEARTSPARK DOLLARSH	• EVERCLEAR
14	17	14	7	1	SPIDERSWEB	• NO DOUBT
15	12	8	12	1	BULLS ON PARADE	• RAGE AGAINST THE MACHINE
16	18	16	7	1	BANOTOS	• THE REFRESHMENTS
17	20	22	6	1	WHO WILL HAVE YOUR SOUL	• THE NIKONS
18	13	11	13	1	SISTER	• THE NIKONS
19	8	6	16	1	CHAMPAGNE SUPERNOVA	• OASIS
20	12	9	17	1	MR. BANG BABY	• STONE TEMPLE PILOTS
21	23	40	3	1	DAY JOB	• GIN BLOSSOMS
22	21	24	7	1	WILD UNTOLED	• PAUL WESTERBERG
23	30	—	2	1	HUNT CAR	• THE CLUNE
24	28	15	15	1	GUILTY	• GRAVITY KILLS
25	30	—	2	1	TONIGHT, TONIGHT	• THE SMASHING PUMPKINS
26	25	23	8	1	LADYKILLERS	• LUSH
27	24	20	17	1	ZERO	• THE SMASHING PUMPKINS
28	27	6	27	1	SWEET DREAMS (ARE MADE OF THIS)	• MARILYN MANSON
29	NEW	1	1	1	UNTIL IT SLEEPS	• METALLICA
30	31	36	3	1	BOY OR A GIRL	• IMPERIAL DRAC
31	28	29	29	1	BIG ME	• FOO FIGHTERS
32	34	37	13	1	FLOOD	• JARS OF CLAY
33	32	31	13	1	WHAT DO I HAVE TO DO?	• STARBING WESTWARD
34	NEW	1	1	1	STUPID RAIN	• GARIBAY
35	25	26	12	1	A COMMON DISASTER	• COMBO JUNKIES
36	38	40	3	1	INSIDE	• PATTI BOWEN
37	35	32	25	1	BRAIN STEAK/AGED	• GREEN DAY
38	37	—	2	1	WATER'S EDGE	• SEVEN MARY THREE
39	NEW	1	1	1	STANDING UNDER A BROKEN...	• PRIMITIVE RADIO
40	NEW	1	1	1	FEARLESS	• SOLUTION D



HITS! TOKIO

Week of May 18, 1996

- 10 New Crazy Are You / Maps
- 11 Feature / George Michael
- 12 Thea Thea / Thea
- 13 New Crazy Are You / Maps
- 14 Suburban / The Concretes
- 15 Because You Loved Me / Celine Dion
- 16 Did Man And Me /
- 17 Hooters And The Band /
- 18 Making Wonders /
- 19 Everything For The Girl
- 20 Beach Baby / Kate Moss
- 21 Reach / Bruce Springsteen
- 22 New Crazy Are You / Maps
- 23 Message A Baby / New Power
- 24 Sing A Song / Tia H
- 25 La-La-La / Love Song / Terrence Young
- 26 New Crazy Are You / Maps
- 27 12.34 (Simple) / Nicole / Celine
- 28 Avenue Be My Baby / Boyz II Men
- 29 I Wanna Be / Boyz II Men
- 30 I Wanna Be / Boyz II Men
- 31 I Wanna Be / Boyz II Men
- 32 I Wanna Be / Boyz II Men
- 33 I Wanna Be / Boyz II Men
- 34 I Wanna Be / Boyz II Men
- 35 I Wanna Be / Boyz II Men
- 36 I Wanna Be / Boyz II Men
- 37 I Wanna Be / Boyz II Men
- 38 I Wanna Be / Boyz II Men
- 39 I Wanna Be / Boyz II Men
- 40 I Wanna Be / Boyz II Men

81.3FM J-WAVE
Station information available at:
http://www.j-wave.co.jp/~JWAVE/

Adult Contemporary

W.K.	W.K.	W.K.	TITLE LABEL & NUMBER/ARTIST/STUDIO LABEL	ARTIST
1	1	15	***No. 1*** BECAUSE YOU LOVED ME CELINE DION SWEETENED 12	CELINE DION
2	2	1	NORODOY KNOWS THE TONY RICH PROJECT 12	THE TONY RICH PROJECT
3	3	12	ALWAYS BE MY BABY OLIVARIA 1670 12	MARIAH CAREY
4	5	6	DON'T CRY WHITNEY HOUSTON & CEEDE WINANS 12	SEAL
5	4	13	REACH GEMMA STEWART 12	GEMMA STEWART
6	6	11	DON'T WANNA LOSE YOU LORNE RHOE 12	LORNE RHOE
7	8	10	INSENSITIVE JANN ARDEN 12	JANN ARDEN
8	14	15	FAST LOVER GEORGE MICHAEL 12	GEORGE MICHAEL
9	15	17	GIVE ME ONE REASON TRACY CHAPMAN 12	TRACY CHAPMAN
10	11	6	ONE SWEET DAY MARIAH CAREY & BOYZ II MEN 12	MARIAH CAREY & BOYZ II MEN
11	12	12	BLESSED ELTON JOHN 12	ELTON JOHN
12	12	9	SO FAR AWAY ROO STERN 12	ROO STERN
13	13	14	BACK FOR GOOD SAC TAYLOR 12	SAC TAYLOR
14	11	11	MISSING EVERYTHING BUT THE GIRL 12	EVERYTHING BUT THE GIRL
15	16	14	KISS FROM A ROSE SEAL 12	SEAL
16	17	16	AS I LAY ME DOWN SOPHIE B. HAWKINS 12	SOPHIE B. HAWKINS
17	17	21	***AIRPOWER*** LET IT FLOW TOM BRANTLEY 12	TOM BRANTLEY
18	18	16	OLD MAN & ME (WHEN I GET TO HEAVEN) HOOTIE & THE BLOWFISH 12	HOOTIE & THE BLOWFISH
19	20	19	ONLY WANNA BE WITH YOU HOOTIE & THE BLOWFISH 12	HOOTIE & THE BLOWFISH
20	21	20	CHANGING TINA ARONA 12	TINA ARONA
21	22	20	SUDDENLY SOKARA 12	SOKARA
22	25	27	I'M GETTING USED TO YOU SELINA 12	SELINA
23	26	2	YOUR LOVE AMAZES ME MICHAEL ENGLISH 12	MICHAEL ENGLISH

Adult Top 40

W.K.	W.K.	W.K.	TITLE LABEL & NUMBER/ARTIST/STUDIO LABEL	ARTIST
1	1	15	***No. 1*** BECAUSE YOU LOVED ME CELINE DION SWEETENED 12	CELINE DION
2	2	4	GIVE ME ONE REASON TRACY CHAPMAN 12	TRACY CHAPMAN
3	3	13	ALWAYS BE MY BABY OLIVARIA 1670 12	MARIAH CAREY
4	4	25	WONDER NATALIE MERCHANT 12	NATALIE MERCHANT
5	6	14	FOLLOW YOU DOWN GUN BLOSSOMS 12	GUN BLOSSOMS
6	5	8	OLD MAN & ME (WHEN I GET TO HEAVEN) HOOTIE & THE BLOWFISH 12	HOOTIE & THE BLOWFISH
7	7	5	NORODOY KNOWS THE TONY RICH PROJECT 12	THE TONY RICH PROJECT
8	9	6	IRONIC ALAN IS MORRISSE 12	ALAN IS MORRISSE
9	6	7	CLOSER TO FREE BODEANS 12	BODEANS
10	10	10	MISSING EVERYTHING BUT THE GIRL 12	EVERYTHING BUT THE GIRL
11	11	21	INSENSITIVE JANN ARDEN 12	JANN ARDEN
12	12	13	DON'T CRY WHITNEY HOUSTON & CEEDE WINANS 12	SEAL
13	13	11	NAME GOD DO DOLLS 12	GOD DO DOLLS
14	14	18	ROLL TO ME GEL AMITRI 12	GEL AMITRI
15	15	17	FAST LOVER GEORGE MICHAEL 12	GEORGE MICHAEL
16	16	15	RUN AROUND BLUES TRAVELER 12	BLUES TRAVELER
17	17	12	TIME HOOTIE & THE BLOWFISH 12	HOOTIE & THE BLOWFISH
18	20	18	THE WORLD I KNOW COLLECTIVE SOUL 12	COLLECTIVE SOUL
19	15	14	I WANT TO COME OVER MELISSA ETHERIDGE 12	MELISSA ETHERIDGE
20	16	16	BREAKFAST AT TIFFANY'S DEEP BLUE SOMETHING 12	DEEP BLUE SOMETHING
21	22	28	YOU STILL TOUCH ME STING 12	STING
22	21	22	EVERYTHING FALLS APART DOGS EYE VIEW 12	DOGS EYE VIEW
23	28	30	THEM FROM MISSIN' MISSISSIPPI JOHN CLAYTON & LARRY WALLER 12	JOHN CLAYTON & LARRY WALLER
24	23	25	BIG ME FOO FIGHTERS 12	FOO FIGHTERS
25	25	25	CON ON ME WHITNEY HOUSTON & CEEDE WINANS 12	WHITNEY HOUSTON & CEEDE WINANS

Radio
PROGRAMMING

REAL-TIME AUDIO LIVENS RADIO STATION WEB SITES

(Continued from page 10)

demand" over its Web site, allowing audio retrieval of hourly newscasts and national weather forecasts 24 hours a day, seven days a week. It also features an audio feed of the most recent broadcast of "World News Tonight," accompanied by on-screen still images with each news segment.

"You can press a button and hear the noon news at 12:45 or last night's 'World News Tonight,'" says Bernard Gershon, GM of news for ABC Radio Networks. "They can play audio over their computer and get information as they answer E-mails or go over a spreadsheet, instead of searching through a long newspaper piece." The site also offers the convenience of accessing only those news pieces a browser deliberately chooses to hear; for instance, users can skip a stock market report and go right to sports.

The network has also aired live news events over its Internet site, such as the O.J. Simpson trial verdict, President Clinton's State of the Union address, and Robert Dole's resignation from the Senate.

Despite its recent implementation, the concept of listening to radio over the Internet is already proving itself a practical means to reach a broader audience, according to Mark Caban, president of AudioNet, which is based in San Luis Obispo. AudioNet provides stations with turnkey implementation of Internet audio and video—including software installation, Web site development, monitoring and quality-control services, and database development—all in exchange for bartered advertising.

Caban says that statistics show a dramatic jump in Internet audio access at around 9:15 a.m. in each time zone, as people log onto computers at their jobs. "They're listening in the back-

ground as they work," Cuban says.

Even so, a broader audience online doesn't necessarily translate into a money-making proposition for most stations—but not to worry, says Miles.

"First and foremost, stations have jumped on the Internet as a marketing tool. Audio is the new TV," she says. "Right now, you can use it to develop long-term relationships with listeners, then realize there's a way to add advertising."

Miles says that one way broadcasters will be able to combine audio and Web sites for revenue is to enhance on-air advertising with real-time text information that elaborates on spots for restaurants, car dealerships, stores, or the like.

Caban adds that while traditional radio has the ability to promote, advertise, and entertain, it has never been truly interactive. With the marriage of the Internet and real-time audio, radio will be able to advertise a product, such as airline tickets or CDs, and then actually take orders from it, thus collecting additional revenues based on trackable sales.

As well, Cuban says that a number of AudioNet's subscribers that air their programming live over Internet audio have picked up new technology advertisers—Internet service providers, computer companies, and software companies—because of their ability to reach a specific audience via the PC.

Still, he acknowledges that selling advertising directly on the Internet remains a challenge. "Nobody's making real money on the Internet today, but this is just the beginning. Ted Turner wasn't making money in cable in 1976, either. The key now is to increase traffic to a radio station with audio on a Web site."

"Money today is almost meaningless," Cuban adds. "But participating in the education process, the netting

of standards, the competitive opportunities, is all huge."

The primary reason many stations choose to maintain a website-and-stance is the sound quality of online audio. Progressive Networks VP of marketing Maria Carwell describes the RealAudio delivery as "more FM," meaning that at this point, the quality does not compete with the average stereo car radio, nor does it come close to the standard against which all audio is now judged: CDs.

"The reason we wanted as long as we did is because we didn't want to take this wonderful music and make it sound like nails on a blackboard," says SW's Solomon. "We were waiting for the technology to progress to a point where it sounded good and could be delivered to a great number of people."

The sound quality of Classic FM and Smooth FM online, she says, is "good and will get better. It's at the point where we would rather have it in its slightly lower quality than FM than not have it at all."

Carwell acknowledges that with 14.4-kbps modems still the standard in most PCs (50% says Lantoni), the sound quality isn't likely to improve dramatically for at least a few years. What it will likely take is the mainstream adoption of either cable or ADSL line interfaces with PCs, which, so far, is either prohibitively expensive on the consumer level or, in the case of cable entry, nonexistent for such an application in most homes.

But all interviewed agree that waiting for a technology to perfect itself is an invitation to competitors to gain a substantial edge.

Says Carwell, "Sometime this year, broadcasters will conclude that if they really want a compelling Web site, if they really want to get their message across, they will have to have audio on their site."

WHEN MODERN WAS ON THE FRINGE

(Continued from page 10)

says that MTV which at the time had access only to music videos from Europe, contributed to "these odd unfamiliar musical genres starting to sell. That's when the labels decided to take this musical fare a little more seriously."

Type adds that clubs, alternative and some top 40 crossover artists, and touring alternative bands, such as Depeche Mode and New Order, prompted platinum sales or better. "Those bands were bigger to the people than they were to

the radio format."

Now that modern rock radio has become a viable option in the '90s, what does stations need to do to stay different?

McNamara says, "As the success continues, there's the challenge to the format and to programmers to find great, new, interesting music that appeals to this audience. Listeners of this format have always been a little weird, a little brighter, more inclined to care about the

sociology of their existence, more artistically inclined, and more caring about their environment. I think as long as that continues to be the connection to the music, it will continue to evolve."

Joebe adds that what goes around the records is important, too. "All these jobs who are still with us today who were on the radio then stood out because they sound like the listeners, as Rick used to say [Longtime KROQ DJ] Red the Fish is 42 going on 16. That's a big part of it."

Live 105 Goes To Town In A Taxicab

BY CARRIE BORZILLO

LOS ANGELES—The British are coming—and they're coming in a cab. Or at least they are when they tool around town with the folks at modern rock KITS (Live 105) San Francisco.

The station debuted its Britpop cab recently to take full advantage of the so-called second British Invasion. So far, the members of such Britpop favorites as Lush and Pulp have been chauffeured to their in-store appearances and gigs in San Francisco's hilly, hilly British taxicab with sleek doors. The station leased the vehicle from a former London cab driver now based in the Bay Area's Marin County.

"This is our first music-inspired station vehicle," says Gabrielle Medeski,

promotion and marketing director at Live 105. "Britpop is so huge and there are so many shows coming through this summer, it made sense. It's been amazing—everyone is talking about it, especially since the driver is on the

wrong side of the car. This is the most expensive we've gotten with any of our vehicles."

Medeski hopes to have a new music-inspired vehicle each summer.



Charity's Real Star At WKTU's Studio 54 Bash; WDRE Flips To 'Grunge-Free'

LAST DANCE, big chance for imaging: New York dance outlet WKTU's May 21 bash performed by "Bill Savaris" of legendary discotheque Studio 54 on the eve of its demolition was indeed an affair to shake home about.

Avoiding from stirring up questions as *Glenn Guyer* performed "I Will Survive" or striding the host as performers rolled out at night, *Billie Ray Cyrus*, *Frankie J.*, *Cover Girls*, *Nick French*, *Robin S.*, *2 Unlimited*, *Real McCoy*, and on and on, the station succeeded in taking its "Last Dance" to the next level—making it not only a feverishly anticipated station event but one that garnered enough local and national media attention to grow platforms on your *Flash Puppies*.

In addition to scoring coverage on New York TV newscasts and in the local tabloid, the bash was covered by *People*, *Life*, *Details*, *Entertainment Weekly*, and the Associated Press, as well as CNN, *E!*, VH1, "Hard Copy," "Sally Jesse Rapkin," and "Glamour." Using the ballroom disco hall at Studio 54, more than 4,500 people danced, reminiscenced over polyester-inspired byegones, and revelled in the exclusivity of being among the chosen "few" to win the sought-after tickets (which were reportedly scalped for as much as \$450).

If there was any underestimation surrounding the gitz-and-lit, it was perhaps in the backstage area embraced by *People*, *Life*, *Details*, *Entertainment Weekly*, and the Associated Press, as well as CNN, *E!*, VH1, "Hard Copy," "Sally Jesse Rapkin," and "Glamour."

Through its proceeds, WKTU donated \$100,000 to the American Federation for AIDS Research (AFAIR).

With the annual onslaught of dozens of station summer concert series beginning this week around the nation, the breadth of charitable involvement that radio takes on with such glee is particularly timely.

At the grandiosity of all summer fests, Kiss Concert '91, WKBS (Kiss 108) Boston hosted dozens of high-profile acts Saturday (1), including Melissa Etheridge, Joan Osborne, Seal, Bryan Adams, and Cher.

Profits from ticket sales will benefit a number of local organizations, including the Genesis Fund, which secured a station donation of \$50,000 for the 10th year, raising Kiss 108's total commitment to the charity to a half-million dollars. The contributions have had a direct impact on the community, establishing the Jeffrey Osborne/Kiss 108 Hearing and Language Disorder Clinic, as well as many-

others. Kiss also offered free tickets to Big Brothers and Big Sisters of Boston, and raised funds for the Gross Clinic for Children, Boston City Hospital, and the Center for Children With Special Needs.

"Presenting a concept of this magnitude gives us a unique opportunity to do something for the community," says Kiss 108 director of marketing Mark Krominger. "It garners a lot of media attention on its own, and by trying in charities we think are worthwhile, it adds awareness to those charities and things they do that we're proud of."

Krominger adds that many of the artists are enticed by being tied into a worthy cause. "We give them a way to give something back. It's a strong tool that they're involved in the show," he says.

Modern rock WHPS Washington, D.C., whose upcoming HFSival will draw 18 acts, is donating a portion of its ticket sales this year to the D.C. Rape Crisis Center, while offering both seats to 100 political and nonprofit organizations at the HFSival Action Fair.

Likewise, at its *Fun for Peace*, urban WKV (106.1) Milwaukee intends to raise \$100,000 for area organizations devoted to promoting peace and assisting

victims of violence. Top 40 KISS Los Angeles' KISS & Unite IV will benefit Kiss in Southern California, while the new WKQQ (Q107) Chicago's *Kumbore '96* will channel proceeds to Rock the Vote. The list goes on...

Most listeners who attend these concerts never leave the influence that their favorite radio stations have to bring the goods to town. The outlets above and many others doing similarly well-intentioned deeds deserve a moment in the spotlight for fostering deeper meaning from their concerts.

FORMATS: 100% GRUNGE-FREE
An reported last week, modern flipped to WLIR (the Island) and a "100% grunge-free" format. Consultant Jeff Pollack labels it modern AC.

Modern WKOC Norfolk, Va., recently acquired by Seismic, owner of classic rock modern WROX, flips to album rock as K94. WROX PD Perry Stone will program. This comes after a week of scuffling and being rock radio. WROX PD for millions in ransom not to flip. WKOC PD Mark Bradley and GM Tex Weyer exit, as do most of the air staff.

FOULS: MAXON CROWN OWNS THE LINE
Big news in Tampa, Fla.: PD/Promoting rock Maxon Dixon has exited WXTX (103.9 Tampa, Fla., after contract talks with Maxon. He has been replaced by WUSA, along with WMTX ex-boat. Bill Connolly and music director Rico Blanco to launch what looks to be a reworked and brighter AC format. Meanwhile, WXTX has been the job of PD Pat McMahon, MD Johnny Michaels, and longtime staffer Bob DeCarlo. WMTX up after director Mike Reeves to PD and researcher Yvonne Bass to MD.

After five years, let AC KSTY (93.9) Minneapolis (MP) Bob Davis flip (KSTY) good notice and is looking.

WKXN (Kiss 106.1) St. Louis PD Russ Schell exits to become VP of marketing operations for Keymark Radio, which runs the Interstate Radio Network and Road Gang Coast to Coast Network. Also, Tom Materni from on MD stripes at cohosting WKHQ.

Tom Watson leaves his consultant savvy and pins on PD stripes at 70s KHTC Phoenix, replacing Joel Grey.

After Seismic's purchase of WNRK the Revolution Pittsburgh and its flip to jazz/AC, the company's remaining modern outlet, croonstown WXDZ (the X), names former Revolution APD/PJ/p.m. driver Al MD to the drive.

WFOG Norfolk leaves p.m. driver Mike Weston to the PD slot at WSUT Charleston, S.C. OM Rich Hawkins is filling in for now.

WNOE New Orleans MD Lee Sander exits, and PD Bob Young assumes his duties. Also, KIDM (104.1) Dallas exits the PDMD slot.

WKND (Power 1490) Hartford, Conn. replacing Ernest Johnson. Guess, who had been PD of Springfield Technical College's WTUC Springfield, Mass., leaves upon Johnson's afternoon drive slot.

Airplay Monitor editors Sean Ross, Ken Carter, Phyllis Sklar, and John Schiffron contributed to this column.



by Chuck Taylor

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Danny Clayton Taps Into Twisted Top 40 At WKTU

WKTU MIDWINTER was the career of Danny Clayton's radio on the corner since 1982, giving him the 10 months in spend as PD of WZZZ (89.4) Pittsburgh to hit.

Clayton got his first taste of radio at age 16 in 1968, when he took the 10-month program WDBE as adult standards by day and had a rudimentary top 40 format by night.

"Our night guy qualified as the greatest victim on the staff, having already worked in a large mar-

ket [Lansing, Mich.], says Clayton. "He fashioned together something of a format, and since the station had no record service, we used to pull the music off the Carney Kaseen show. We would cut Casey's intro off and do quick fades at the end before he started singing."

Clayton dropped out and turned pro during his junior year of high school and got his first break in 1973 at WSPS Stevens Point, Wis., the fertile breeding ground of Pat Dooley, Chris Caber, Jerry Gibson, Jeff Rowe, Kevin Kosney, and many other radio notables.

Clayton returned to Beer City as PD of WTKT in 1981, when Mike Bieker moved up to the operations manager post. "WTKT has always been a very curious station," Clayton says. In the mid-'80s, it was a rock-based top 40, playing Ed Leppard, Journey, Bon Jovi, and other Midwestern faves.

When Clayton returned from Pittsburgh, WTKT began to lean more adult. "Danny [Bieker] had become Jason Jackson and Bobby Brown, and with the rise of the music, we began to see a real disparity between the strength of our morning show and the rest of station," Clayton says. "Management wanted [WTKT] to become a more viable adult business." Last year, WTKT went through the same modernization process that most hit AC's did.

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Here's a recent 2 p.m. hour on WTKT. Spins Doctors, "Don Prince," Jans Arden, "Inventive"; Genesis, "Invincible Tracks"; Baranek Ladies, "Shoe Box"; Foreigner, "Feels Like the First Time"; Robert Miles, "Children of Brava Harmony, 'Across The River'; Del Amiri, "Roll To Me"; Stevie Nicks and Tom Petty, "Stop Dragging My Heart Around"; George Michael, "Fast Lane"; Seal, "Crazy"; and Celtic Doves, "Because You Loved Me."

The morning team of Reiterman and Mueller has been in place for 15 years. "They're laid back, logical, and well-timed," Clayton says. "Bob Reiterman is a former AOR jock—a poetry-

reading, Pink Floyd-360"-45-year-old with grown children."

Clayton cites the directorship/djock Leonard Price as an example of a true radio success story. "Leonard is the 11th of 12 children, started here as an intern at age 15, and stayed his way out of the inner city. He quickly moved up to weekends/overnights, morning traffic reporter, night jock, and now MD and middays."

Afternoon personality Jim "Lips" Labelle has been with the station since 1982.

According to Clayton, WTKT is one of the few stations with an off the format mix of new music. "We're in the same building with the NBC-TV affiliate, so anchor Mike Janssen does the hourly headlines and hangs out, having fun with us," he says.

WTKT night jock Luke Sanders dodges as production director. One up another Clayton sports a somewhat unusual "Luke was a fifth-round draft pick and is destined to be in the NFL," Clayton says.

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Clayton says WTKT's unique staff chemistry and long heritage make the station tough for a competitor to follow out and even tougher to beat. "Competing programs are hard to beat," Clayton says. "They're always positive; they can beat us, but they never do. It's not about beating us with more music, less talk; it's trying to beat the whole station."

Clayton says WTKT's history as a former full-blown top 40 gives it additional latitude with music, contesting, and personality. "Because of the top 40 history, we can play stuff like 'Macarena' and new artist like Baranek Ladies," he says. Given today's more sound-driven adult market, when someone asks "Who are they?" who cares? "It's wonderful music," he says.

Owner Jackson Broadcast Group is in acquisition mode and is targeting medium markets, having recently bought stations in Tucson, Ariz., and Omaha, Neb. "I have great bosses who let me do my thing," Clayton says. "There's no finger-pointing, only problem-solving."

VPGM Kris Frate has been aboard nearly four years. "She's an attorney by education, she's calm, and she's a real fan of this station," Clayton says. Although WTKT is not a top tenbook screaming top 40 outlet, with former top WLIM now modern rock, "we are top 40 by default," says Clayton. "Even if another top 40 moved in, they couldn't beat this package."

KEVIN CARTER

newslines...

FRED SCHUMACHER, GM for EZ Communications/KMPS/KZOK Seattle, adds those duties for croontown KYCW/KIKS, replacing Gary Taylor.

TEO KELLY is named director of marketing/promotion for CBS Radio Networks, up from a similar position at WCBS-FM New York.

RICK WEINKAUF moves from the GM post at AC WMXX (106.1) Orlando, Fla., to the same post at sister outlet WMEI Cleveland.

C. TERRY ROBINSON, founder/owner of Puerbles Radio Partners, is hired by SFX Broadcasting to serve as special consultant for strategic planning.

MARY LOU GUINN is promoted from national sales manager to GM of Patterson's KBOB/KRZR/KKTR Fresno, Calif., succeeding Steve Milke, who is promoted to Western division VP.

STATION SALES: KSJS Sacramento, Calif., from Olympic Broadcasters to American Radio Systems for \$14 million; KCAQ (Q107) Oxnard, Calif., and its AM to local rival KZZZ/KOCP for \$3.6 million; WABO/WNOG-AM-FM Naples, Fla., from Palmer Communications to the newly formed Meridian Broadcasting; KRZY-AM/FM Albuquerque, N.M., from Citadel to KZNL.

Music Video

PROGRAMMING

'PGD TV' An Outlet For PolyGram Labels Multigenre Clip Show Has Big-Name Talent

by BRETT ATWOOD

Dallas-based "PGD TV" isn't your typical local music video program. The public-access show, which is produced on a shoestring budget, boasts big-name guests and is backed by a major corporation.

The monthly clip show is created by staffers of the Southwest branch of PolyGram Distribution Group, which is the distribution arm of PolyGram. The only video to appear on "PGD TV" are from acts that appear on PolyGram labels, such as Mercury, Polydisc, and Motown.

Since the program airs on a public-access station, "PGD TV" gets air time on a Dallas cable-access station free of charge. Several music video programs air throughout the U.S. on public-access TV, but most are produced by individuals or small companies that are not in the business of selling music.

"It's a non-profit show," says producer/co-host T.J. Miller, who is also black-art-director representative for PGD. "The only stipulation is that we can't say, for example, 'This is the new Tracy Bonham single. Pick it up at your local Blockbuster Music.'"

Although it is not possible for the "PGD TV" hosts to announce the availability of a new record at retail, Miller says that the show is able to convey basic information, such as the title and album and street date, to viewers.

Each episode of "PGD TV" airs about four times per week on Cable Access of Dallas and typically plays five or six videoclips. The show debuted in January.

Although many of the cable com-

pany's studio equipment and production facilities are available for use free of charge, Scott says that a large portion of the show is shot with a privately owned, hand-held camcorder. "That gives it more of a street vibe," says Miller. "But it's still a good, solid production... It's inexpensive to



put together. We do most of this in-house and at the cable studio."

Unlike many regional music video programs, the half-hour show plays clips from all genres of music, including modern rock, R&B, rap, top 40, and country.

"Our only criterion is that we keep a certain groove going," says Miller, who adds that the show avoids playing fast-paced clips immediately after

slower videos.

In addition, "PGD TV" plays older clips—many of which are taken from the video archives of PGD's Dallas offices.

"There is a lot of classic catalog stuff to pick from," says Miller. "Old James Brown, Isaac Hayes, Kiss—We'll plug those titles in as much as possible."

"PGD TV" also contains some comedy clips. A recent episode parodied the Tom Cruise action flick "Mission: Impossible."

While most regional-access shows are plagued with limited budgets and even more limited access to music acts, "PGD TV" has been able to secure some top-notch talent. For example, May's episode contained interviews with Shania Twain, Jonn, and The Refrescos.

"That gives us some credibility," says Scott. "Since we work for the record company, we usually have access to the artists when they get in town."

PRODUCTION NOTES

LOS ANGELES

Rocky Morton directed Jerry Cantrell's "Leave Me Alone" video for Daicy Force Pictures/MJZ Productions. Nicole Neumeier produced, while Julian Whitley directed photography. Beth LaMura executive produced. Morton is also the eye behind Gravity Kills' "Enough," which Marcy Williamson produced.

Mandy Barnett's video "Maybe" was directed by Norman Jean Roy.

Down By Law's "Radio Ragga" was shot by the directorial team of Brendan

Lumbe and Jaann Matzner. Roger Roth produced.

Okawa directed Red 2 Reala's "Jazz It Up" for Power Films. Joe Ulleno produced, Alan Ferguson directed photography. Okawa is also the eye behind MC Ebi's "You Can't See Me." Gary Rapp produced, while Bernard Auerbach directed photography.

Imperial Drag's "Boy Or A Girl" was directed by the GOBTV team for Strawberry Films. William Green produced, and Tami Reiter directed photography. GOBTV also directed Primrose's "Radio Gods." "Waiting Outside A Phone Booth With No Money In Your Pocket." Robert Lloyd directed, while Armando Smith directed photography.

NASHVILLE

Dwight Yockam directed his own video for "Sorry You Asked!" Lian Lawson produced for L.I. Films.

NEW YORK

Two recent Third Element Films J.P. Studio productions were filmed in Harlem, N.Y. Preacher Earl & the Ministry's "Blessed With My Daughter" was directed by Lance Cain, while April Harris' "Stop Preaching" was directed by Adria. Ian W. Smith directed photography, while Themba Sibeko produced both clips.

Sa Deuce's "Body Knockin'" video was directed by Steven Carr. Jenni Boim produced. John Perez directed photography for Crazy Horse Productions.

OTHER CITIES

Corky DeVault and Michael Corrigan co-directed Thirty Ought Six's "Adamazine" video in Portland, Ore.

Kristine W.'s video "One More Try" was directed by Pascal D'Heraud. Michelle Alexander produced, while Nick Sadler directed photography in Las Vegas.

Larry "Kids" Clark Among Directors Getting Original

ORIGINAL UPDATE: Los Angeles-based Original Film has several new directors abuzz for its music video productions.

Larry Clark, who won praise for his controversial 1996 theatrical film "Kids," joins the company, which will represent his music video work. Clark is the eye behind Everlast's "Heartbreak Holliday" and Chris Isaak's "Solitary Man."

"I've always thought that this was maybe something that I would want to do," says Clark. "But there are some bands that I won't touch. I don't want to do any clips for any generic, rip-off grunge bands."

Clark describes the video production process as "short and sweet and a good way to make money."

However, don't expect him to give up his thriving directing career. The director is already in pre-production on his next film, "Ken Park," which begins shooting in August.

In addition, Original has inked Green Jelly, a rock act that is also known for its animation and production skills. Original will represent the eclectic act for its music video projects. Clark is also the Original Film directing team are Guy Guillet (Killing Joke's "Democracy," The Geto Boys' "The World Is a Ghetto"), Angela Alvarado (Red Kross's "Madre Tierra"); Paul Rachman (Dig's "Whose Side You On?"), and commercial director Vadim Predman.

The new director signings were secured by executive producer Lantette Phillips, who joined division head Eric Barrett at the company in mid-March. Before joining Original, Phillips worked for Propaganda Films and was a co-founder of the production company Hero, before taking an extended break from the music video industry to have a baby.

The new signings join Original's exclusive roster: Ken Fong (the Dave Matthews Band's "Too Much," Jars of Clay's "Flood"); Jonathon Stearns (Velocity Girl's "Nothing," Thelma Houston's "The Stroke Flame's" Wayne Miller/Dale Watson's "Going Home" special); and Hunter Senter (Start Furnace's "Miss You").

Clark also represents director Gavin Bowen, whose work has included several Red Hot Chili Peppers clips. Bowen's most recent clip in the Butthole Surfers' "Pepper" video features former "CBR" star Erik Estrada as one of many people taken hostage. Estrada spends most of his time in the clip eating canned corn while talking to the reporters who over the situation.

Bowen says that MTV has asked

that the clip be re-edited so that its news-like title graphics are removed. In addition, the music video programmer has asked for the words "rapist," "shot," and "stabbed" to be edited out of the song.

The director is also putting the finishing touches on a yet-unnamed Red Hot Chili Peppers long-form feature. Bowen says that he has worked on the film for the past two years and that it will feature unreleased footage from several live performances by the rock act.

SYKES HONORED: VH1 president John Sykes will be honored Oct. 17 with the 1996 Spirit of Life Award, which is being given by the music and entertainment chapter of the City of Hope National Medical Center and Beckman Research Institute. Under Sykes' leadership, VH1 has raised money for a number of charitable organizations, including LIFEbeat, 7th on Sale, and the Special Olympics.

The event will be commemorated with a concert by the City of Hope All-Star Garage Band, a collective of rock and R&B stars that includes Don Henley, Sting, John Mellencamp, Steve Winwood, Bryan Adams, James Etheridge, Sheryl Crow, Joan

Osborne, and Tony Rich. There are no plans for VH1 to televise the performance, which will benefit a research fellowship at the City of Hope.

JAZZ ALLEY TV ON THE ROAD: Arvada, Colo.-based programmer "Jazz Alley TV" has been busy with several new production projects. In recent weeks, "Jazz Alley TV" has traveled to several prominent events, including the St. Louis Jazz Festival in the Caribbean, the Pensacola (Fla.) Jazz Festival, and the New Orleans Jazz & Heritage Festival. Arvada, Colo.-based programmer "Jazz Alley TV" has been busy with several new production projects. In recent weeks, "Jazz Alley TV" has traveled to several prominent events, including the St. Louis Jazz Festival in the Caribbean, the Pensacola (Fla.) Jazz Festival, and the New Orleans Jazz & Heritage Festival.

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Sample This. Arvada, Colo.-based "Jazz Alley TV" recently traveled to Los Angeles hot spot Lunk Park to tape a performance by Warner Bros. Records artist Joe Sample. Shown, from left, are Tatum of KTYD-FM Los Angeles, Lawrence Tarter of KQDR-FM Sacramento, Calif., Marilyn Badaux and Randall Kennedy of Warner Bros. Records, Kenny Burmaster of "Jazz Alley TV," and Chris Jona of Warner Bros. Records. Shown in the bottom row are Jeff Wilkins, director of photography for "Jazz Alley TV."

HOT LATIN SEASONING HEATS UP CITY'S HIPPEST MUSICAL HYBRIDS

(Continued from p. 1)

musical-soundtrack function on Fulton Street in the warehouse district for an installment of that famous yearly upheaval.

But no, this is the Latin aspect of New Orleans' always-eclectic musical scene, and local groups Acoustic Swiftness and the Iguanas, while prominent at Jazz Fest, are currently topping the bill for this three-night May 4-6 Hispanic expo co-sponsored by KGLA (Radio Tropical, 1540 AM), WDSU-TV (channel 6), the Mexican Cultural Center of the South, and the Greater New Orleans Latin Tourist & Trade Network Inc. (The other well-attended Cinco de Mayo festival, underwritten by WFNO (La Fabulosa Nueva Orleans Radio, 880 AM), La Presa New Orleans, and Vaqueiros Restaurant, took place May 4 on Pryor Street, featuring various salsa and merengue bands.)

Besides serving as magnets for New Orleans' many music festivals, Acoustic Swiftness and the Iguanas happen to be habitats of what's described in the liner notes of the former band's independently released "Molmo" album as a "surgeoning Latin exodus coming out of clubs on Frenchmen Street in New Orleans... like *Café Brasil*" (see story, page 1).

It is in this sense, by the forces shaping the course, that the increasingly pronounced Latin presence in this Creole coastal zone have been building in waves and bring even closer a Spanish armada of 24 warships, sailed up the Mississippi River in 1769, dropping anchor at New Orleans as part of a late-18th-century attempt by Spain to reassert her sovereignty in Louisiana.

"If you liked Cinco de Mayo, you should have come back two weeks later for the Cuban Independence Celebrations!" Yolanda Estrada lute ruggies. As co-owner with husband Juan Suarez of *Música Latina* on Magazine Street, New Orleans' sole Latin-only record shop ("We stock over 50% of all the Latin music released around the world"), and host of the "Telenoche" (11:30 a.m.) show broadcast each Saturday on WWOZ (90.7 FM), Estrada has often spun the music of the Iguanas and hosted live on-air guest shots by Acoustic Swiftness. She has also watched as the Latin presence in New Orleans has expanded to where its ranks cover each fall for the annual Carnival Latin promoted by the Hispanic Heritage Foundation.

"I was born in Honduras," Estrada says, "and my husband is from Guanajuato, Cuba. When we got here in the '80s, we saw a big market for Latin music after *Castro* took over in Havana, because Cubans who couldn't or didn't want to move to Miami started coming to New Orleans. We opened *Música Latina* at 2005 Magazine in 1989 and then moved it in 1993 to 4223 Magazine.

"We're not the biggest store in town for footage, but local Latin people know we are the biggest in selection for anything from Afro-Cuban rumba to

French Quarter/Frenchmen Street Neighborhoods



1) Checkpoint Charlie's; 2) Café Saint, Dragon's Den; 3) The Dream Palace/Café Intrepid; 4) Café Brasil; 5) Snag Harbor; 6) Louisiana Music Factory; 7) Tower Records; 8) Donna's Bar & Grill

SPECIAL THANKS TO THE HISTORY

son. At first, our clientele was either Latin fans, but these days, it's 50/50 Latin and non-Latin. We get Japanese and Chinese people, Latin college kids from Puerto Rico and Central America, and all the local fans from suburbs with Latin residents, like Kenner, Metairie, Gretna, Marrero, Chalmette. And people call me from as far away as Pensacola, Fla., to find out what's going on with Latin jazz in New Orleans."

While Estrada points out that *Música Latina* stocks everything "from Nat King Cole in Spanish to Gloria Estefan and the old-time *Déjà Amour* stuff," the largest demand is for locally issued fare by a surging wave of Latin and Latin-adjacent New Orleans artists.

Other leading local record retailers, including Louisiana Music Factory, Tower Records, and Blockbuster Music, have begun paying closer attention to Latin music in New Orleans in light of consumers' inquiries regarding unrecorded veteran Latin acts whose stints on Frenchmen Street have enhanced their regional reputations (Elegant Gigoloes, Los Seguitarios, and Caliente), as well as rising stars with indie recordings: Ancestro, Mas Mamonnes, Santiago, Ritmo Caribeño, and Julio & Cesar, Patrice Fisher & ARPA, with *Elle* of Costa Rica, and Bob Falso & Pango.

"Caliente's Cuban salsa has made a big noise locally," says Jerry W. Brock, co-owner with Barry M. Smith of Louisiana Music Factory on North Peters Street, "and Los Seguitarios is another act that does quite well with its local show, so both get a lot of response and inquiries as a result. And among the Latin sets that have records

available, Los Babes Del Merengue, for instance, have been very big for the last year and a half."

As a further sign of acceptance, all of the aforementioned acts appeared at Jazz Fest '96, as did other top local Latin-rooted artists, whose frequent headline status also allows them to regularly book dates or tours outside Louisiana: the Iguanas, Acoustic Swiftness, and Casa Samba. This last level of acts has absorbed the full range of experiences associated with playing and promoting the Latin sounds of the Crescent City.

THE IGUANAS

Converging as a unit in 1989, the Iguanas' membership—apart from native New Orleans bassist Rene Coma—had gravitated to the Big Easy from such places as distant as California (guitar/vocalist Red Hodges), Nebraska (vocalist/bajo sexto/saxophoneist Joe Cabral), Virginia (saxman Derek Huston), and Tennessee (drummer Doug Garrison).

Coma and Garrison played together previously with Alex Chiklis, a band backing vocals to "Rock Star" on "Super Ball," the band's third album for Jimmy Buffet's Island Records-distributed Margaritaville label. The titillating half-twist of Tex-Mex earthiness and wit that the personnel bring to modern rock of the slinky Crescent City strain might be owed to ancestral underpinnings: the years Cabral's dad spent playing in a Mexican band.

But there's no mystery about the warm embrace conformed on the virtuosic can-can roll of the Iguanas by the highly critical New Orleans music community

(which recently bestowed the act with three much-coveted Big Easy Music Awards, for best emerging band, best rock, and best roots band).

Equally exuberant is the validation by the members of the port city's citizenry, who shooed with glee at the Cinco de Mayo gathering for songs from "Super Ball," including "Que Tristeza," "Mill Demonio," and "Cuanto Bajo." "I enjoy traditional Latin music of all kinds," says Hodges, who shares most of the Iguanas' songwriting duties with Cabral, "and I always like slipping a few nuptials (Caliente-derived) songs into our sets, especially if I see a lot of Spanish people in our audiences, like at Cinco de Mayo. But there's already a lot of Cuban-style clave rhythms used in traditional New Orleans beats. People come down here and think automatically of Cajun and zydeco music but don't know about the other important Spanish side of New Orleans music. Even back in Jelly Roll Morton's day, he said that if you can't get a certain amount of Spanish influence into jazz, it just doesn't sound like it should."

True enough, Morton's exact statement was: "If you can't manage to put tinges of Spanish in your tunes, you will never be able to get the right season—flavor, I call it, for jazz." Incidentally, the sensual "Cuanto Bajo" (Red Room refers to an actual place Cabral has visited on Magazine Street, not far from *Música Latina*, so the Iguanas were keen to capture as much local color as possible when they cut "Super Ball" with co-producer Keith Keller (Newline Brothers, G. Love & Special Sauce) at Core Flame, a studio in a Victorian mansion near the warehouse district. Another new track, "Benny's Cadillac" is a tregi-comic glimpse of New Orleans' hazardous underbelly that recounts an incident at an uptown cabaret in which local singer Benny "Lipstick Tracks" Spelman sat in with the Iguanas while persons unknown jerked up his Cadillac outside and stole its wheels.

"It's such a local, inside story that I hesitated putting it on the album," says Hodges, "but the response has been so favorable [Island is making the song an emphasis track for triple-A radio] that I'm glad we did. We love New Orleans and its different sides, so I guess we just look for ways to show it."

KERRY BROWN & LOS BABES

It's exactly that sort of reasoning that moved distinguished New Orleans jazz drummer Kerry Brown to produce and finance a contemporary pivot on Merloni's preposition, namely "Ay Que Vuelvo" (Oh What a Party), the debut album by Los Babes Del Merengue.

Brown says he found the superbly young merengue jazz ensemble

through his annual autumn duties as musical director over the last four years for the Jefferson Parish Jazz Fest held at Lafreniere Park in Metairie, where he would often see the group's members playing solo. When Brown became a partner and manager of Café Istanbul in the early '90s, he booked Los Babes Del Merengue into the funky, chic bode. The distinctive aura that the Babes exude is due in part to the illustrious pandemonium of Frenchmen Street led Brown to invest \$18,000 recording "Ay Que Vuelvo" last year at the Butler Room studio on Poydras.

According to Los Babes percussionist/music director Juan Montes, the group was originally known as "Proyecto Cristóbal, and then, as we added horns, we changed our name to Nuevo Generation, but Lita Zuniga, a DJ at Radio Tropical, gave us the nickname Los Babes Del Merengue, and it stuck."

Brown enthuses that Los Babes' lineup includes natives of Honduras, Guatemala, Cuba, El Salvador, the Dominican Republic, and, yes, one influential New Orleans player, trumpeter Steve Chambers.

"We're all from Caribbean states—and that includes New Orleans!" adds the lead Montes. "People from Honduras, they look at the port city, with a climate and a lifestyle just like we have on the coast of my country, so the decision to move to New Orleans is a no-brainer, because you know what to expect."

Nonetheless, the appeal for Montes is that the average pop aficionado in New Orleans perceives Latin music as something new and mysterious. "In discovering Latin music down here, he exalts. "It makes me feel fantastic, because we're mixing what they already know with what they haven't known. At the same time, it's not so doing something unusual, which is to take classic romantic songs from South America, Mexico, and even the United States and rearrange them as merengue/salsa. People in Honduras love merengue, but they don't really know it the way we do it. When I was growing up, my heroes and influences were Tito Puente, Gloria Estefan, Honduras singer Mies Canelas, and the great Mexican singer José José, but when I become a drummer at 12 or 13, my idea was to take something romantic and give it more rhythm."

Born July 4, 1959, in Honduras' capital city of Tegucigalpa, Montes is one of nine offspring of the late Juan Sr., a contractor, and his homemaker wife, Isolina. "I came to New Orleans in 1982 to visit my uncle," says Montes, "but I remained here because of the excitement with music and how much it has here into something different. Unlike Miami or New York, nobody in New Orleans is set in their ways of doing things."

A common touchstone for Montes and Brown is the legacy of the late Rubén González, "the godfather of New Orleans salsa," who appeared as Café Istanbul and other Frenchmen Street venues until his death several months ago.

"Los Babes respect the older salsa and merengue artists like Jerry Brown, and to show respect for the music history, the group played a number of classic songs on their album that hadn't been recorded in a long time—besides originals, like the title track or special New Orleans-flavored arrangements by Los Babes pianist Ovidio (Circles of Continued on next page)

ARISTA'S SMITH IS BACK WITH 'GONE AGAIN'

(Continued from page 1)

hopes to prove that the post-rock-er is just as relevant in the '90s as he was in the '70s.

"I haven't really looked forward to an album as much as I have 'Gone Again,'" says Arista. But he's proud of his nascent label in 1975. "To have her come back with this album is wonderful. There's nothing out there that will touch me as much as this one will."

"Gone Again" is Smith's first album since 1988's "Dreams Of Life." Her fervent voice has retained all of its first passion, but the arranger has been replaced with a tender humanity.

Produced by Lenny Kaye and Malcolm Burn, much of "Gone Again" addresses the losses Smith has sustained over the last seven years, including the deaths of her husband, former MC guitarist Fred "Sonik" Smith in 1994, her brother in 1994, and her mother, Joan Smith, in 1990, and her best friend, artist Robert Mapplethorpe, in 1989.

Despite the uncompromising subject matter, the tone of "Gone Again" is more morose or ceremonial than "All these people are really beautiful, gifted positive men," Smith says. "It wouldn't be a mistake of a tribute to him. It would be a tribute to the fact that it was a beautiful, negative album because they just didn't want to live. This album gave me a forum where I could express some grief, but it was also important to be kind and proud of him, even in the wake or face of really difficult times, one should be grateful and optimistic just that they're alive."

Roy Lott, Arista's executive VP, says the album is "a return to 'Gone Again.'" When she did her last record, the music industry wasn't attuned to Patti Smith, says Lott. "Today, [many] major artists like Patti Smith are being marketed in color by Patti Smith, so her music is more in tune with what the consumers have been buying."

Indeed, there has been an increasing groundswell of excitement about Smith's return, which started last year when she played a handful of dates, including an appearance at Curt's Lollapalooza, and a number of shows with Bob Dylan.

One of the album's tracks, "About A Boy," has generated interest since it began percolating in the form of a number of covers. The three-minute eight-second tune is a reaction to Kurt Cobain's suicide.

"One reason Fred and I were really distraught to see what happened to him, as just a young man, for parental sorrow. I mean, again, he could have been my son," says Smith, who never met Cobain. "But I was also deeply concerned with how this death would affect the young people who look to him for answers or as someone who represented their feelings. 'About A Boy' does not in any way tell the listener to romanticize him or what he did."

Smith felt that Nirvana was one of the few current groups she could relate to. "I'd listened to them for a long time away from [Bob Dylan's] 'World Gone Wrong' and then the Nirvana 'Unplugged' record," she says. "They were sort of the back-story of my life. I don't know if I think a lot of work for 'Gone Again' sort of stemmed from listening to those two records."

The only song on the album that Smith did not write or co-write is the wonderfully menacing cover of Dylan's "Wicked Messenger." Smith's songs are published through Druze

Music.

Two of the songs, the title track and first single, the bouncy but twisted "Summer Cannibals," were co-written by Smith and her husband.

"The way Fred liked to work with me was he'd write the title of the song and tell me what he perceived the concept of the song [to be]. We'd do it for hours and talk about the song meant, and he'd write the music and I'd write the lyrics."

"Gone Again" was the last song the couple worked on. "Fred wanted it to be the title track of our record, and he told me he wanted it to be a song about renewal, he wanted it to have an American Indian feel," says Smith. "If a warrior died, a baby would be born; if there was famine, the rain would come again. He passed away before I was able to write the lyric, but I wrote the lyric sort of in his spirit."

Fred Smith's theme of death and rebirth for "Gone Again" almost seems as if he presaged his own passing. "It's impossible to know whether in his heart he knew he was ill and he was trying to tell me something, or the song was just another of his ideas, but I continue to remember his message," says Smith.

Fred Smith's legacy lives on in that he taught his wife how to play acoustic guitar before he died. Her newfound skill enabled her to write the music for seven songs on "Gone Again."

"I was very patient, sitting up with me night after night, teaching me chord after chord because I'm a real slow learner," says Smith. "It was really his gift to me, and it was the thing that he told me to do."

The Smith-Smith collaboration "Summer Cannibals" has been serv-



led to modern rock, album rock, triple-A, and college stations.

"Patti is one of the great women of rock. She didn't go away, she just took a long time between records," says Oedipus, Ford for Boston's WBCN, which already aired the record, and plays Smith in recurrent rotation. Smith is also slated to play WBCN's second annual River Kave on Saturday (8), alongside 16 other acts, including Sonic Youth, Everclear, and Dinosaur.

Her relevance as a current artist combined with her pioneer status plays into Arista's marketing plans for the album. An electronic press kit features U2's Bono and R.E.M.'s Michael Stipe raving about what Smith has meant to them, as well as detailing her musical history. "Some people like Michael Stipe talk about her makes her seem more current," says John Arlet, buyer for Carnegie, Pa.-based National Record Mart. "She could be the godmother of this current crop of female artists, like Alanis Morissette, Tracy Bonham, and Courtney Love."

Lott says Arista's mission is to reach people who are listening to artists such as Morissette. "There are people for whom Patti Smith is literally a new artist," he says. "We're not interested in just selling to people who have grown up with her. We want people who weren't born when 'Horses' came out."

POLYGRAM TO INITIATE SOURCE-TAGGING

(Continued from page 5)

companies said they, too, were concerned that the industry was pulling this off. They say that those concerns have dissipated.

For example, Caparo says he was flummoxed by the reaction of the competing systems after he changed the criteria for choosing an EAS technology. "Once they released their second set of options and confirmed that we were the right choice, we were going to take, we moved forward with our evaluations," he states. After completing those evaluations, he adds, the company is ready to begin implementation.

Moutt says that he, too, was not worried about the lawsuit. "We have always taken the position that this is not our decision," he says. "We do not choose the type of [technology] to use; we are completely neutral on what to put on. Our customers, through their trade organization, came to us and said that this issue was only responding to that request."

RETAIL REACTION

Most retailers excited by Billboard's report that source-tagging is soon to become a reality. John Marmaduke, president of Amarillo, Texas-based Hastings Books, Music & Video, says that he and his store, the industry's move to source-tagging.

Similarly, Stan Gomez, senior VP at West Sacramento, Calif.-based

Tower Records/Video, says, "I am not sure that the industry is pulling this off. They have to give NARM credit."

But since PGD is passing along the full costs associated with source-tagging in the form of an 8-cent increase on tagged CDs, a full-blown debate has been simultaneously ignited in the retail community.

Some are also unhappy that manufacturers do not plan to offer retailers a choice of receiving source-tagged or non-source-tagged units.

Bill Teitelbaum, president of Carnegie, Pa.-based National Record Mart, says the 8-cent increase is "absurd." "It doesn't cost that much to do it," he says. "And it won't stop employee theft, which is the main part of shrinkage."

"When the manufacturers get rid of longboxes, they didn't pass the full savings on to the artist," Nov, who says he won't tag his units, says, "We are charging you for it and making a profit on top."

Mike Dreese, president of Boston-based Mercury Records, says that the 8-cent increase seems high. "We can definitely tag things for less than that," he says. "Also, we think that only about 30%-35% of units need to be source-tagged for prevention to work."

On the other hand, Marmaduke says he has no problem whatsoever

with the increase. Similarly, Gomez, who has been reluctant to take on increases personally, is sanguine about this one. "We assumed we would have to pay the cost of source-tagging," he says. "But we didn't think it would be that high... so it's a problem."

Still, he adds, source-tagging is "something we wanted, so this is a step in the right direction." For his part, Caparo says, "Obviously, some would love for us to eat the cost of this, but we have been saying all along that costs associated with this would be passed along to the accounts. We are not doing anything we didn't say from the get-go."

He emphatically states that PGD has not built a hidden profit margin for itself into the cost increase. He says there is a cost in buying the tag, applying it, buying the stickers, and applying them. Lastly, he says, with this move, the cost of the artists are paid based on the cost price. So that is also factored into the 8-cent increase.

"Ultimately, what we hope is that our customers look at this price adjustment as a transference of cost," he says. "Because hopefully, it will be a cost saving, when intangible factors like reduced shrinkage, reduced labor costs [are factored into the equation]."

Although Smith released only one album in the '80s, "Dreams Of Life," she bristles when people suggest that she "disappeared." "I wrote four or five albums, but we had two canceled. Arista didn't want to sign artists because they're not up every body's ass. Really, I worked a lot

harder in the '80s than any other period of my life."

One project that occupied her at the end of the decade was a book of prose poetry, "The Coral Sea," started in 1984 and after Mapplethorpe's death. The book was released this month. Although Arista is not directly tying in with book publisher W.W. Norton, it's handling out bookmarks advertising the new album with the book's bookshelves and readings.

At music retail, the label is preparing for the release of the Patti Smith Masters, newly remastered editions of her catalog that include cuts she didn't make the original project or live tracks from the time of the album release. All five Smith albums will be released in the Masters editions June 18.

Additionally, Arista has manufactured 3,000 units of a boxed set that includes the five remastered albums and a new CD of cuts from her previous albums and from "Gone Again." The set is priced at \$69.98.

Smith will appear on "Late Show With David Letterman" June 19. Smith, who is booked by the William Morris Agency, is also planning a limited number of concert appearances in the U.S. before embarking on a tour of the UK, Europe, and Japan.

For Arista, the album is "the No. 1 top priority within this building," says Lott. "There are no walls too thick for us to run through."

Sur ardent support is exactly what Smith says she needs right now. "I'm not ashamed to say I could use a little pat on the back or a little encouragement. I won't need it. I need to be reminded that it's been a time in my life when I've actually been grateful for everyone giving me a little extra encouragement. Because I didn't get it. I was just doing it. I didn't get it in the '70s, but I didn't need it, then, neither."

increases. Newbury Comics' Dreese says long-term efforts to source-tagging that would outweigh its costs. "If you go into Sun Goody and see those big ugly keepers, that's where retailers will get some savings," he says. Source-tagging will reduce space needed for inventory that was previously placed in keepers, he says, which should "result in less shrinkage when people rationalize their stores."

He also suggests that the industry will eventually make source-tagging easier, possibly by not placing tags on CD units.

Overall, he says that he is "glad to see movement" on the source-tagging issue. Barney Cohen, chairman of Valley Distributors in Woodland, Calif., and chairman of NARM, says he polled his account base of independent merchants and found that they are split on the issue. "Some are for it, some are against it," he says. "EAS will love source-tagging, but he. But the smaller stores, where the owner works the store and gets a lot of personal benefit from the use of using EAS, will not see any benefit from source-tagging and will resist the 8-cent cost increase."

But, as a member of the NARM bookkeeping committee, Cohen says, "EAS is really, Cohen says he can testify that PGD is not building profit into the 8-cent increase."

Hot 100 Airplay
Compiled from a national sample of airplay reported by Broadcast Data Systems' Radio Track service. 22 stations are electronically monitored 24 hours a day. 7 days a week. Songs ranked by gross spins, compared to cross-format exact times of airplay with Audience Research. The data is used in the Hot 100 Singles chart.

WEEK	TITLE	ARTIST	WEEKS ON CHART	PEAK POSITION
1	1	RECOVER YOUR SOUL	38	1
2	2	ALWAYS BE MY BABY	40	2
3	3	HEAVEN (CHRISTIAN) (CHRISTIAN)	40	3
4	4	KILLING ME SOFTLY	42	4
5	5	SAVE ME ONE CHANCE	42	5
6	6	WOMAN KNOWS	44	6
7	7	OLD MAN IN ME NEEDED TO HEARD	46	7
8	8	WILDING	46	8
9	9	FEELING BUT THE GUN (ATLANTA)	46	9
10	10	YOUTH DOWN	46	10
11	11	THEIR FROM MISSION: IMPOSSIBLE	46	11
12	12	WONDER	46	12
13	13	YOU'LL NEVER	46	13
14	14	BITTER SWEET MY ROOM	46	14
15	15	INVESTIGATIVE	46	15
16	16	YOU'RE THE ONE	46	16
17	17	EVERYTHING FALLS APART	46	17
18	18	CLIMB TO THE TOP	46	18
19	19	THE CROSSROADS	46	19
20	20	FAVORITE	46	20
21	21	NAME	46	21
22	22	THE WORLD I KNOW	46	22
23	23	CHAMPAGNE SUPERHERO	46	23
24	24	WHY WILL I SAVE YOUR SOUL	46	24
25	25	1979	46	25
26	26	THE CATHIN, THE SUN, THE RAIN	46	26
27	27	MACHINED	46	27
28	28	3, 2, 1 (CHRISTIAN) (CHRISTIAN)	46	28
29	29	BE ME	46	29
30	30	FLUO	46	30
31	31	MOTHER MOTHER	46	31
32	32	DON'T CRY	46	32
33	33	YOU'RE MAKING ME HIGH	46	33
34	34	COUNTING BACK CARS	46	34
35	35	PRETTY MOON	46	35

Records with the greatest spins are: © 1996 Billboard/RS Communications.

WEEK	TITLE	ARTIST	WEEKS ON CHART	PEAK POSITION
1	1	BEHOLD	13	1
2	2	BEHOLD	13	2
3	3	BEHOLD	13	3
4	4	BEHOLD	13	4
5	5	BEHOLD	13	5
6	6	BEHOLD	13	6
7	7	BEHOLD	13	7
8	8	BEHOLD	13	8
9	9	BEHOLD	13	9
10	10	BEHOLD	13	10
11	11	BEHOLD	13	11
12	12	BEHOLD	13	12
13	13	BEHOLD	13	13
14	14	BEHOLD	13	14
15	15	BEHOLD	13	15
16	16	BEHOLD	13	16
17	17	BEHOLD	13	17
18	18	BEHOLD	13	18
19	19	BEHOLD	13	19
20	20	BEHOLD	13	20
21	21	BEHOLD	13	21
22	22	BEHOLD	13	22
23	23	BEHOLD	13	23
24	24	BEHOLD	13	24
25	25	BEHOLD	13	25
26	26	BEHOLD	13	26
27	27	BEHOLD	13	27
28	28	BEHOLD	13	28
29	29	BEHOLD	13	29
30	30	BEHOLD	13	30

Records with the greatest spins are: © 1996 Billboard/RS Communications.

Hot 100 A-Z

WEEK	TITLE	ARTIST	WEEKS ON CHART	PEAK POSITION
1	1	RECOVER YOUR SOUL	38	1
2	2	ALWAYS BE MY BABY	40	2
3	3	HEAVEN (CHRISTIAN) (CHRISTIAN)	40	3
4	4	KILLING ME SOFTLY	42	4
5	5	SAVE ME ONE CHANCE	42	5
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32	32	DON'T CRY	46	32
33	33	YOU'RE MAKING ME HIGH	46	33
34	34	COUNTING BACK CARS	46	34
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34	34	COUNTING BACK CARS	46	34
35	35	PRETTY MOON	46	35

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Hot 100 Singles Sales

Compiled from a national sample of POS (Point of Sale) data from retail outlets and radio outlets which report number of units sold. This data is used in the Hot 100 Singles chart.

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21	21	NAME	46	21
22	22	THE WORLD I KNOW	46	22
23	23	CHAMPAGNE SUPERHERO	46	23
24	24	WHY WILL I SAVE YOUR SOUL	46	24
25	25	1979	46	25
26	26	THE CATHIN, THE SUN, THE RAIN	46	26
27	27	MACHINED	46	27
28	28	3, 2, 1 (CHRISTIAN) (CHRISTIAN)	46	28
29	29	BE ME	46	29
30	30	FLUO	46	30
31	31	MOTHER MOTHER	46	31
32	32	DON'T CRY	46	32
33	33	YOU'RE MAKING ME HIGH	46	33
34	34	COUNTING BACK CARS	46	34
35	35	PRETTY MOON	46	35

Records with the greatest spins are: © 1996 Billboard/RS Communications and SoundScan, Inc.

WEEK	TITLE	ARTIST	WEEKS ON CHART	PEAK POSITION
1	1	RECOVER YOUR SOUL	38	1
2	2	ALWAYS BE MY BABY	40	2
3	3	HEAVEN (CHRISTIAN) (CHRISTIAN)	40	3
4	4	KILLING ME SOFTLY	42	4
5	5	SAVE ME ONE CHANCE	42	5
6	6	WOMAN KNOWS	44	6
7	7	OLD MAN IN ME NEEDED TO HEARD	46	7
8	8	WILDING	46	8
9	9	FEELING BUT THE GUN (ATLANTA)	46	9
10	10	YOUTH DOWN	46	10
11	11	THEIR FROM MISSION: IMPOSSIBLE	46	11
12	12	WONDER	46	12
13	13	YOU'LL NEVER	46	13
14	14	BITTER SWEET MY ROOM	46	14
15	15	INVESTIGATIVE	46	15
16	16	YOU'RE THE ONE	46	16
17	17	EVERYTHING FALLS APART	46	17
18	18	CLIMB TO THE TOP	46	18
19	19	THE CROSSROADS	46	19
20	20	FAVORITE	46	20
21	21	NAME	46	21
22	22	THE WORLD I KNOW	46	22
23	23	CHAMPAGNE SUPERHERO	46	23
24	24	WHY WILL I SAVE YOUR SOUL	46	24
25	25	1979	46	25
26	26	THE CATHIN, THE SUN, THE RAIN	46	26
27	27	MACHINED	46	27
28	28	3, 2, 1 (CHRISTIAN) (CHRISTIAN)	46	28
29	29	BE ME	46	29
30	30	FLUO	46	30
31	31	MOTHER MOTHER	46	31
32	32	DON'T CRY	46	32
33	33	YOU'RE MAKING ME HIGH	46	33
34	34	COUNTING BACK CARS	46	34
35	35	PRETTY MOON	46	35

Records with the greatest spins are: © 1996 Billboard/RS Communications and SoundScan, Inc.

Hot 100 Singles Sales

Compiled from a national sample of POS (Point of Sale) data from retail outlets and radio outlets which report number of units sold. This data is used in the Hot 100 Singles chart.

WEEK	TITLE	ARTIST	WEEKS ON CHART	PEAK POSITION
1	1	RECOVER YOUR SOUL	38	1
2	2	ALWAYS BE MY BABY	40	2
3	3	HEAVEN (CHRISTIAN) (CHRISTIAN)	40	3
4	4	KILLING ME SOFTLY	42	4
5	5	SAVE ME ONE CHANCE	42	5
6	6	WOMAN KNOWS	44	6
7	7	OLD MAN IN ME NEEDED TO HEARD	46	7
8	8	WILDING	46	8
9	9	FEELING BUT THE GUN (ATLANTA)	46	9
10	10	YOUTH DOWN	46	10
11	11	THEIR FROM MISSION: IMPOSSIBLE	46	11
12	12	WONDER	46	12
13	13	YOU'LL NEVER	46	13
14	14	BITTER SWEET MY ROOM	46	14
15	15	INVESTIGATIVE	46	15
16	16	YOU'RE THE ONE	46	16
17	17	EVERYTHING FALLS APART	46	17
18	18	CLIMB TO THE TOP	46	18
19	19	THE CROSSROADS	46	19
20	20	FAVORITE	46	20
21	21	NAME	46	21
22	22	THE WORLD I KNOW	46	22
23	23	CHAMPAGNE SUPERHERO	46	23
24	24	WHY WILL I SAVE YOUR SOUL	46	24
25	25	1979	46	25
26	26	THE CATHIN, THE SUN, THE RAIN	46	26
27	27	MACHINED	46	27
28	28	3, 2, 1 (CHRISTIAN) (CHRISTIAN)	46	28
29	29	BE ME	46	29
30	30	FLUO	46	30
31	31	MOTHER MOTHER	46	31
32	32	DON'T CRY	46	32
33	33	YOU'RE MAKING ME HIGH	46	33
34	34	COUNTING BACK CARS	46	34
35	35	PRETTY MOON	46	35

Records with the greatest spins are: © 1996 Billboard/RS Communications and SoundScan, Inc.

50B	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO	RESCUE	MCPO
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COMPILED FROM A NATIONAL SAMPLE OF TOP 40 RADIO AIR-PLAY MONITORED BY BROADCAST DATA SYSTEMS, TOP 40 RADIO PLAYLISTS, AND RETAIL AND RACK SINGLES SALES COLLECTED, COMPILED, AND PROVIDED BY **SOUNDSCAN**

RANK		LAST WEEK		WEEKS ON CHART		TITLE	ARTIST
						PEAK POSITION (OF 100)	LAST WEEK'S POSITION
						*** No. 1 ***	
1	1	1	5	1	5	THA CROSSROADS © 1994 JIVE RECORDS A DIV. OF A&M RECORDS	◆ BONE THUGS-N-HARMONY © 1994 JIVE RECORDS A DIV. OF A&M RECORDS
2	2	2	10	1	10	ALWAYS BE MY BABY © 1994 JIVE RECORDS A DIV. OF A&M RECORDS	◆ ANIRAH CAREY © 1994 JIVE RECORDS A DIV. OF A&M RECORDS
3	3	3	14	1	14	BECAUSE YOU LOVED ME (FROM "UP CLOSE & PERSONAL") © 1994 JIVE RECORDS A DIV. OF A&M RECORDS	◆ CEE-LO GREEN © 1994 JIVE RECORDS A DIV. OF A&M RECORDS
4	5	6	8	1	8	GIVE ME ONE REASON © 1994 JIVE RECORDS A DIV. OF A&M RECORDS	◆ TRACY CHAPMAN © 1994 JIVE RECORDS A DIV. OF A&M RECORDS
5	6	7	6	1	6	WE ARE THE ONE © 1994 JIVE RECORDS A DIV. OF A&M RECORDS	◆ JAY-Z © 1994 JIVE RECORDS A DIV. OF A&M RECORDS
6	4	4	36	1	36	NOBODY KNOWS © 1994 JIVE RECORDS A DIV. OF A&M RECORDS	◆ THE TONY REX PROJECT © 1994 JIVE RECORDS A DIV. OF A&M RECORDS
						*** Hot Shot Debut ***	
7	NEW					YOU'RE MAKING ME HIGH LET IT FLOW © 1994 JIVE RECORDS A DIV. OF A&M RECORDS	◆ THE BOYZ © 1994 JIVE RECORDS A DIV. OF A&M RECORDS
8	8	15	5			FASTLOVE © 1994 JIVE RECORDS A DIV. OF A&M RECORDS	◆ GEORGE MICHAEL © 1994 JIVE RECORDS A DIV. OF A&M RECORDS
9	7	5	13			IRONIC © 1994 JIVE RECORDS A DIV. OF A&M RECORDS	◆ ALANIS MORISSETTE © 1994 JIVE RECORDS A DIV. OF A&M RECORDS
10	NEW					UNTIL IT SLEEPS © 1994 JIVE RECORDS A DIV. OF A&M RECORDS	◆ METALLICA © 1994 JIVE RECORDS A DIV. OF A&M RECORDS
11	24	54	5			THEME FROM MISSION: IMPOSSIBLE © 1994 JIVE RECORDS A DIV. OF A&M RECORDS	◆ ADAM CLAYTON & LARRY NULLEN © 1994 JIVE RECORDS A DIV. OF A&M RECORDS
12	12	16	18			INSENSITIVE © 1994 JIVE RECORDS A DIV. OF A&M RECORDS	◆ JANNI ARKON © 1994 JIVE RECORDS A DIV. OF A&M RECORDS
13	16	18	15			SWEET SWEETS © 1994 JIVE RECORDS A DIV. OF A&M RECORDS	◆ LA BOUCHE © 1994 JIVE RECORDS A DIV. OF A&M RECORDS
14	11	10	18			WHY YOU DOWN TIL I HEAR IT FROM YOU © 1994 JIVE RECORDS A DIV. OF A&M RECORDS	◆ GIN BLOOM © 1994 JIVE RECORDS A DIV. OF A&M RECORDS
15	13	14	7			OLD MAN ME (WHEN I GET TO HEAVEN) © 1994 JIVE RECORDS A DIV. OF A&M RECORDS	◆ HOOTIE & THE BLOWSHIFT © 1994 JIVE RECORDS A DIV. OF A&M RECORDS
16	NEW					WHY I LOVE YOU SO MUCH © 1994 JIVE RECORDS A DIV. OF A&M RECORDS	◆ MONICA © 1994 JIVE RECORDS A DIV. OF A&M RECORDS
17	9	8	12			COUNT ON ME FROM "WAITING TO EXHALE" © 1994 JIVE RECORDS A DIV. OF A&M RECORDS	◆ WHITNEY HOUSTON & JEFF HANAUER © 1994 JIVE RECORDS A DIV. OF A&M RECORDS
18	10	12	13			KEEP ON KEEPIN' ON FROM "SUNSET PARK" © 1994 JIVE RECORDS A DIV. OF A&M RECORDS	◆ LIL' HYTE REAR © 1994 JIVE RECORDS A DIV. OF A&M RECORDS
19	19	27	13			MACARENNA (RAYSONIC BOYS MIX) © 1994 JIVE RECORDS A DIV. OF A&M RECORDS	◆ LOS DEL SOL © 1994 JIVE RECORDS A DIV. OF A&M RECORDS
20	25	40	5			TOUCH ME, TALK ME FROM "THE MUTTY PROFESSOR" © 1994 JIVE RECORDS A DIV. OF A&M RECORDS	◆ CASE FEAT. TONY DORR © 1994 JIVE RECORDS A DIV. OF A&M RECORDS
21	15	13	24			SITTING UP IN MY ROOM (FROM "WAITING TO EXHALE") © 1994 JIVE RECORDS A DIV. OF A&M RECORDS	◆ BRANDY © 1994 JIVE RECORDS A DIV. OF A&M RECORDS
22	22	40	4			GET ON UP © 1994 JIVE RECORDS A DIV. OF A&M RECORDS	◆ JODECI © 1994 JIVE RECORDS A DIV. OF A&M RECORDS
23	14	9	14			3, 2, 1 (FRUMPIN' NEW!) © 1994 JIVE RECORDS A DIV. OF A&M RECORDS	◆ COOLIO © 1994 JIVE RECORDS A DIV. OF A&M RECORDS
24	17	11	13			DOWN LOW (NOBODY HAS TO KNOW) © 1994 JIVE RECORDS A DIV. OF A&M RECORDS	◆ KELLY FAYE ROSSALY © 1994 JIVE RECORDS A DIV. OF A&M RECORDS
						*** Greatest Gainer/Airplay ***	
25	38	41	13			C'MON N' RIDE IT (THE TRAIN) © 1994 JIVE RECORDS A DIV. OF A&M RECORDS	◆ QUAD CITY DJ'S © 1994 JIVE RECORDS A DIV. OF A&M RECORDS
26	27	31	5			KISSING YOU © 1994 JIVE RECORDS A DIV. OF A&M RECORDS	◆ TOTAL © 1994 JIVE RECORDS A DIV. OF A&M RECORDS
27	21	25	6			THE EARTH, THE SUN, THE RAIN © 1994 JIVE RECORDS A DIV. OF A&M RECORDS	◆ COLOR ME BADC © 1994 JIVE RECORDS A DIV. OF A&M RECORDS
28	18	17	18			GET MONEY © 1994 JIVE RECORDS A DIV. OF A&M RECORDS	◆ JUNIOR M.A.F.I.A. FEAT. THE NOTORIOUS B.I.G. © 1994 JIVE RECORDS A DIV. OF A&M RECORDS
29	29	39	44			MISSING © 1994 JIVE RECORDS A DIV. OF A&M RECORDS	◆ EVERYTHING BUT THE GIRL © 1994 JIVE RECORDS A DIV. OF A&M RECORDS
30	NEW					1. THEY DON'T CARE ABOUT US © 1994 JIVE RECORDS A DIV. OF A&M RECORDS	◆ MICHAEL JACKSON © 1994 JIVE RECORDS A DIV. OF A&M RECORDS
31	33	39	5			CHILDREN © 1994 JIVE RECORDS A DIV. OF A&M RECORDS	◆ ROBERT MILES © 1994 JIVE RECORDS A DIV. OF A&M RECORDS
32	32	32	5			YOU © 1994 JIVE RECORDS A DIV. OF A&M RECORDS	◆ MONIEHAN © 1994 JIVE RECORDS A DIV. OF A&M RECORDS
33	28	26	26			JUST A LITTLE BIT (FROM "PARTY OF FIVE") © 1994 JIVE RECORDS A DIV. OF A&M RECORDS	◆ NO JUST © 1994 JIVE RECORDS A DIV. OF A&M RECORDS
34	30	23	17			WONDER © 1994 JIVE RECORDS A DIV. OF A&M RECORDS	◆ NATALIE MERCHANT © 1994 JIVE RECORDS A DIV. OF A&M RECORDS
35	34	28	18			1979 © 1994 JIVE RECORDS A DIV. OF A&M RECORDS	◆ THE SMASHING PUMPKINS © 1994 JIVE RECORDS A DIV. OF A&M RECORDS
36	23	24	34			CLOSER TO FREE (FROM "PARTY OF FIVE") © 1994 JIVE RECORDS A DIV. OF A&M RECORDS	◆ BODEANS © 1994 JIVE RECORDS A DIV. OF A&M RECORDS
37	40	46	4			FLOOD © 1994 JIVE RECORDS A DIV. OF A&M RECORDS	◆ JANE OF CLAY © 1994 JIVE RECORDS A DIV. OF A&M RECORDS
38	26	20	34			WOO HAH! GOT OUT ALL IN CHECK EVERYTHING REMAINS RAW © 1994 JIVE RECORDS A DIV. OF A&M RECORDS	◆ BLASTA BWHMES © 1994 JIVE RECORDS A DIV. OF A&M RECORDS
39	23	—	—			WHO WILL SAVE YOUR SOUL © 1994 JIVE RECORDS A DIV. OF A&M RECORDS	◆ JEWEL © 1994 JIVE RECORDS A DIV. OF A&M RECORDS
40	31	24	14			DOWN IT (FROM "PARTY OF FIVE") © 1994 JIVE RECORDS A DIV. OF A&M RECORDS	◆ LU CUCK © 1994 JIVE RECORDS A DIV. OF A&M RECORDS
41	29	22	16			ALL THE THINGS (FROM MAN WONT DO: FROM "DON'T BE A MENACE...") © 1994 JIVE RECORDS A DIV. OF A&M RECORDS	◆ JOE © 1994 JIVE RECORDS A DIV. OF A&M RECORDS
42	35	29	13			BE MY LOVER © 1994 JIVE RECORDS A DIV. OF A&M RECORDS	◆ LA BOUCHE © 1994 JIVE RECORDS A DIV. OF A&M RECORDS
43	37	34	13			THE WORLD OF KNOW © 1994 JIVE RECORDS A DIV. OF A&M RECORDS	◆ COLLECTIVE SOUL © 1994 JIVE RECORDS A DIV. OF A&M RECORDS
44	36	36	6			PLEASE DON'T GO © 1994 JIVE RECORDS A DIV. OF A&M RECORDS	◆ IMMATURE © 1994 JIVE RECORDS A DIV. OF A&M RECORDS
45	58	83	5			HAY © 1994 JIVE RECORDS A DIV. OF A&M RECORDS	◆ CRUCIAL CONFLICT © 1994 JIVE RECORDS A DIV. OF A&M RECORDS
46	46	50	7			TRES DELINQUENTS © 1994 JIVE RECORDS A DIV. OF A&M RECORDS	◆ DELINQUENT MURDERS © 1994 JIVE RECORDS A DIV. OF A&M RECORDS
						*** Greatest Gainer/Sales ***	
47	67	7	7			ONLY YOU © 1994 JIVE RECORDS A DIV. OF A&M RECORDS	◆ 800 GOG DOLLS © 1994 JIVE RECORDS A DIV. OF A&M RECORDS
48	43	23	25			N.I.M.E. © 1994 JIVE RECORDS A DIV. OF A&M RECORDS	◆ JOURNALS © 1994 JIVE RECORDS A DIV. OF A&M RECORDS

TIME	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
			PRODUCER (S) (CONTRIBUTOR)	LABEL (S) (WRITER) (COSTARRING) (ARTIST)
46	49	48	A THIN LINE BETWEEN LOVE & HATE (FROM "A THIN LINE...")	• IT TOWN FROM "A THIN LINE..." • JAY-Z
46	64	37	RENEE (FROM "DON'T BE A MENACE...")	• LOST BOY FROM "DON'T BE A MENACE..." • LOST BOY
51	51	53	REACH	• GLORIA ESTEFAN • GLORIA ESTEFAN & ERIC MARTIN
52	47	43	MACHINHE	• BUSH FROM "MACHINHE" • BUSH
53	42	33	5 O CLOCKS	• NON-CHALANT FROM "5 O CLOCKS" • NON-CHALANT
54	54	54	YOUR LOVING ARMS	• BILLIE RAY MARTIN FROM "YOUR LOVING ARMS" • BILLIE RAY MARTIN
55	61	65	AIN'T NO GAGA-DAZ PRESIDENTS	• DAY-1 FEAT. TODAY'S HOTTEST HITS FROM "AIN'T NO GAGA-DAZ PRESIDENTS" • DAY-1
56	88	—	IT'S ALL ABOUT THE WAY (NOW) (FROM "EODIE")	• DOOLIO FROM "IT'S ALL ABOUT THE WAY (NOW) (FROM "EODIE")" • DOOLIO
59	60	40	COURTING BLUE CARS	• OSHWALLA FROM "COURTING BLUE CARS" • OSHWALLA
59	50	42	WHO DO U LOVE	• DESBORAH COX FROM "WHO DO U LOVE" • DESBORAH COX
60	48	17	I WANT TO COME OVER	• NELISSA ELLERRE FROM "I WANT TO COME OVER" • NELISSA ELLERRE
61	41	30	NO GON GRY (FROM "WAITING TO EXHALE")	• MARY J. BLIGE FROM "NO GON GRY (FROM "WAITING TO EXHALE")" • MARY J. BLIGE
62	57	51	IN THE MEANTIME	• GRAZONOR FROM "IN THE MEANTIME" • GRAZONOR
63	63	90	THE ONLY THINKING THAT LOOKS GOOD ON ME IS YOU	• BRYAN ADAMS FROM "THE ONLY THINKING THAT LOOKS GOOD ON ME IS YOU" • BRYAN ADAMS
64	56	57	RELEASE ME	• ANGELINA FROM "RELEASE ME" • ANGELINA
65	69	4	FOREVER MORE	• PUFF DUNSTON FROM "FOREVER MORE" • PUFF DUNSTON
66	77	4	YOU STILL TOUCH ME	• STING FROM "YOU STILL TOUCH ME" • STING
67	53	47	DO YOU WANNA LOSE YOU	• LIONEL RICHIE FROM "DO YOU WANNA LOSE YOU" • LIONEL RICHIE
68	—	—	WRONG	• EVERYTHING BUT THE GIRL FROM "WRONG" • EVERYTHING BUT THE GIRL
69	52	45	CHAINS	• TINA ARNETTA FROM "CHAINS" • TINA ARNETTA
70	58	55	I WILL SURVIVE	• CHANTAY SAVAGE FROM "I WILL SURVIVE" • CHANTAY SAVAGE
71	64	62	CAN'T GET YOU OFF MY MIND	• LENNY KRIEGER FROM "CAN'T GET YOU OFF MY MIND" • LENNY KRIEGER
72	62	52	LADY	• DANSELO FROM "LADY" • DANSELO
73	72	67	AIN'T NOBODY KNOWS US	• KIM EVANS FROM "AIN'T NOBODY KNOWS US" • KIM EVANS
74	69	61	WONDERWALL	• DASH FROM "WONDERWALL" • DASH
75	71	64	SCARRED	• LUME FROM "SCARRED" • LUME
76	70	63	AMISH PARADE	• WEIRD AL YANKOVIC FROM "AMISH PARADE" • WEIRD AL YANKOVIC
77	88	6	SCARY KISSES	• VICE OF THE BEHIVE FROM "SCARY KISSES" • VICE OF THE BEHIVE
78	76	80	EVER SINCE YOU WENT AWAY	• ART NE' SOUL FROM "EVER SINCE YOU WENT AWAY" • ART NE' SOUL
79	79	83	MY MARRIA	• BROOKS & DUNN FROM "MY MARRIA" • BROOKS & DUNN
80	75	68	OH, HAPPY WHEN IT RAINS	• GARAGE FROM "OH, HAPPY WHEN IT RAINS" • GARAGE
81	84	51	I'LL NEVER STOP LOVING YOU	• SCOR FROM "I'LL NEVER STOP LOVING YOU" • SCOR
82	82	78	LUCKY LOVE	• ACE OF BASE FROM "LUCKY LOVE" • ACE OF BASE
83	97	—	HOUSE KEEPER	• MEN OF VIZION FROM "HOUSE KEEPER" • MEN OF VIZION
84	79	70	LOVE SO GOOD (SHOW ME YOUR LOVE)	• TINA TURNER FROM "LOVE SO GOOD (SHOW ME YOUR LOVE)" • TINA TURNER
85	92	4	HEARTS CAN DO LARSON	• EVIE KROAS FROM "HEARTS CAN DO LARSON" • EVIE KROAS
86	80	72	LOVE AND ONE FOR THE HOP	• ARIELZ FROM "LOVE AND ONE FOR THE HOP" • ARIELZ
87	76	73	SHADOWBOX	• GENIUS/24 FEATURING THE MAIN MAN FROM "SHADOWBOX" • GENIUS/24
88	74	71	ONE FOR THE MONEY	• FORNAGE BROS. FROM "ONE FOR THE MONEY" • FORNAGE BROS.
89	61	79	GLYCERINE	• BUSH FROM "GLYCERINE" • BUSH
90	NEW	1	FOR THE LOVE OF YOU	• JORDAN HALL FROM "FOR THE LOVE OF YOU" • JORDAN HALL
91	83	71	DO YOU WANT TO CANT HANG	• KESCAT FROM "DO YOU WANT TO CANT HANG" • KESCAT
92	90	82	THE WORLD IS A GHETTO	• GETO BOYS FEAT. THE LOUARIAS FROM "THE WORLD IS A GHETTO" • GETO BOYS
93	89	84	SLOW JAMS	• QUINCY JONES FEAT. BARBARA & TAMIA WITH PORTRAI FROM "SLOW JAMS" • QUINCY JONES
94	87	86	ESLA NANA LINDA	• ARTIE THE J. MAN PARTY FROM "ESLA NANA LINDA" • ARTIE THE J. MAN PARTY
95	93	93	LET'S LAUGH TOGETHER (FROM "DON'T BE A MENACE...")	• BROOKS & DUNN FROM "LET'S LAUGH TOGETHER (FROM "DON'T BE A MENACE...")" • BROOKS & DUNN
96	96	—	ONE MORE TRY	• KRISTINE W. FROM "ONE MORE TRY" • KRISTINE W.
97	95	73	FEEL THE MUSIC	• PLANET SOUL FEATURING BRENDA DEE FROM "FEEL THE MUSIC" • PLANET SOUL
98	94	87	GAULTY	• GRAVITY HILLS FROM "GAULTY" • GRAVITY HILLS
99	94	94	PEACHES	• THE PRESIDENTS OF THE UNITED STATES OF AMERICA FROM "PEACHES" • THE PRESIDENTS OF THE UNITED STATES OF AMERICA
100	91	93	LOVE DON'T LIVE HERE ANYMORE	• MADONNA FROM "LOVE DON'T LIVE HERE ANYMORE" • MADONNA

● **Receives with the greatest velocity and sales pace this week.** ● **Greater SalesGrowth and Greater SalesVelocity are awarded, respectively, for the largest sales and velocity increases among singles below the top 20.** ● **Velocity availability.** ● **Receiving Industry Award (RIA):** certification for sales of \$50,000. ● **RIA certification for sales of 1 million units, with additional notice indicated by a numeral following the symbol.** ● **Catalog number is to cassette single.** ● **Album release catalog number is to cassette multi-single.** ● **Regular cassette single available.** ● **Cassette single available.** ● **CD single available.** ● **CD available.**

THE Billboard.2

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL
SAMPLE OF RETAIL STORE AND BACK SALES REPORTS
COLLECTED, COMPILED, AND PROVIDED BY

FOR WEEK ENDING
JUNE 8, 1956

TIME	LAST	NEW	WKS	ON	ARTIST	TITLE	LAST
WEEK	WEEK	WEEK	CHART	CHART	NAME & NUMBER OF CHARTING LISTS, FLAGGED TO LIST PRICE OR EQUIVALENT FOR CASCADING	WEEK	CHART
1	1	1	15		*****No. 1**** FUGES A ROUTEDAW 6747426000 (13 98 16 16)	THE SCORE	1
2	NEW	1			***HOT SHOT DEBUT*** SOUNDGARDEN ***HOT SHOT DEBUT*** DOWN ON THE UPSIDE		2
3	NEW	1			TOO SHORT (GANGSTER 41539) (13 98 16 16)	GETTIN IT (ALBUM NUMBER TEN)	3
4	2	3	50		ALANIS MORISSE (MAGNETIC 600) (13 98 16 16)	JAGGEDTILL I PELL	4
5	3	5	11		CELINE DION A 130 MUSIC 476406 (13 98 16 16)	FALLING INTO YOU	5
6	7	8	28		TRACY CHAPMAN A 130 MUSIC 476406 (13 98 16 16)	NEW BEGINNING	6
7	4	6	5		HOOITE & THE BLOWTH ATLANTIC 600000 (13 98 16 16)	FAIRWEATHER JOHNSON	7
8	5	4	6		DAVE MATTHEWS BAND ALMA 600000 (13 98 16 16)	CRASH	8
9	6	5	2		GEORGE MICHAEL DREAMWORKS 5000000 (13 98 16 16)	OLDER	9
10	8	7	4		THE CRANBERRIES 148 523474 (13 98 16 16)	TO THE FAITHFUL, DEPARTED	10
11	10	6	9		RAGE AGAINST THE MACHINE EPC 47529 (13 98 16 16)	EVIL EMPIRE	11
12	9	5	6		BROOKS & DUNN ARIOLA 1307 1307 (13 98 16 16)	BORDELINE	12
13	13	38	34		DAISY 47529 (13 98 16 16)	WHAT'S THE STORY MORNING GLORY?	13
14	13	34	34		MARIAN CAREY A 130 MUSIC 47529 (13 98 16 16)	DAYDREAM	14
15	24	26	44		BONE THROUS IN HARMONY A 130 MUSIC 47529 (13 98 16 16)	E 1999 ETERNAL	15
16	18	17	72		BUSH A 130 MUSIC 47529 (13 98 16 16)	SIXTEEN STONE	16
17	19	13	31		"HATED AL" TOWNKIN "HATED AL" TOWNKIN (13 98 16 16)	BAD MAN DAY	17
18	16	16	65		SHANIA TWAIN A 130 MUSIC 47529 (13 98 16 16)	THE WOMAN IN ME	18
19	48	2			*****GREATEST GAINER***** GEORGE STRAIT NUMBER 512474 (13 98 16 16)	MISSION IMPOSSIBLE	19
20	12	11	5		GRACE STRAIT WEA 13428 (13 98 16 16)	BLUE CLEAR SKY	20
21	11	4	3		PANTERA AFTERHOURS 47529 (13 98 16 16)	THE GREAT SOUTHERN TRAIL	21
22	21	21	29		COOLIO A 130 MUSIC 47529 (13 98 16 16)	GANGSTAS PARADISE	22
23	22	20	9		STONE TEMPLE PILOTS A 130 MUSIC 47529 (13 98 16 16)	SONGS FROM THE VATICAN GIFT SHOP	23
24	20	14	5		SOUNDTRACK ELIZABETH 47529 (13 98 16 16)	SUNSET PARK	24
25	17	15	28		SOUNDTRACK A 130 MUSIC 47529 (13 98 16 16)	WAITING TO EXHALE	25
26	50	29	21		DO DO DO (ALBUM 5000000) (13 98 16 16)	TRAGIC KINGDOM	26
27	14	2			DEF LEPPARD ILLUMINATED 47529 (13 98 16 16)	SLANG	27
28	27	33	15		2PAC A 130 MUSIC 47529 (13 98 16 16)	ALL EYES ON ME	28
29	28	33	3		SOUNDTRACK WARNER 5000000 (13 98 16 16)	TRISTAN	29
30	29	22	5		SWV RCA 600000 (13 98 16 16)	NEW BEGINNING	30
31	33	33	17		MARLYN MANSON 5000000 (13 98 16 16)	SMELLS LIKE CHILDREN	31
32	33	45	19		THE BOUQUET RCA 600000 (13 98 16 16)	SWEET DREAMS	32
33	31	2			LA ISLEY ARIOLA 5000000 (13 98 16 16)	MISSION TO PLEASE	33
34	35	39	15		JEWEL A 130 MUSIC 47529 (13 98 16 16)	PIECES OF YOU	34
35	38	31	28		R. KELLY A 130 MUSIC 47529 (13 98 16 16)	R. KELLY	35
36	29	25	18		TRACY LAWRENCE A 130 MUSIC 47529 (13 98 16 16)	TIME MARCHES ON	36
37	NEW	1			EVERYTHING BUT THE GIRL ARIOLA 47529 (13 98 16 16)	WALKING WOUNDED	37
38	29	32	3		THE CURE 47529 (13 98 16 16)	WILD MOOD SWINGS	38
39	43	38	31		THE SMASHING PUMPKINS A 130 MUSIC 47529 (13 98 16 16)	MELLON COLLIE AND THE INFINITE SAGNESS	39
40	32	24	36		HOOITE & THE BLOWTH ATLANTIC 600000 (13 98 16 16)	CRANED REAR VIEW	40
41	37	35	31		NATALIE MURPHY A 130 MUSIC 47529 (13 98 16 16)	FIGURELRY	41
42	NEW	1			MONIFAH LUTHERIA 5000000 (13 98 16 16)	MOODS... MOMENTS	42
43	47	49	10		VARIOUS ARTISTS JAGGEDTILL I PELL 47529 (13 98 16 16)	DANCE MAX U.S.A. VOL. 4	43
44	29	29	47		ALAN JACKSON A 130 MUSIC 47529 (13 98 16 16)	THE GREATEST HITS COLLECTION	44
45	49	32	1		GETO BOYS 1AP 47529 (13 98 16 16)	RESURRECTION	45
46	49	32	1		LE COOL J A 130 MUSIC 47529 (13 98 16 16)	MR. SMITH	46
47	47	48	47		STING A 130 MUSIC 47529 (13 98 16 16)	MERCURY FALLING	47
48	50	47	23		JAVIS OF CLAY A 130 MUSIC 47529 (13 98 16 16)	JAVIS OF CLAY	48
49	47	34	9		EUSTA RHYMES A 130 MUSIC 47529 (13 98 16 16)	THE COMING S	49
50	39	30	4		KIRK PLANKLIN THE FAMILY	WHAT'CHA LOOKIN' 4	50
51	50	48	1		CELLY CEL 1307 1307 (13 98 16 16)	KILLA KALA	51
52	NEW	1			DR. DRE 1307 1307 (13 98 16 16)	1ST ROUND KNOCKOUT	52
53	50	43	41		THE PROPHETS OF THE UNITED STATES OF AMERICA	THE PROPHETS OF THE UNITED STATES OF AMERICA	53
54	49	50	1		TRACY BONHAM 1307 1307 (13 98 16 16)	THE BOURGEOIS OF BEING UPRIGHT	54

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	ALBUM	PEAK POSITION	TITLE	WEEKS ON CHART
58	49	48	JOAN GIGLIORE	BLUE GIRL'S SUPERNOVA CD (50 B01-5) [M]		RELISH	1
57	47	37	THE HEATLES	OFFER JAMMY-CAPI CD (50 B01-5) [M]		ANTHOLOGY 2	9
57	47	53	EVERTCLEAR	THE KISS 3000/CONTROL CD (50 B01-5) [M]		SPARKLE AND FIDE	25
58	45	—	BUTTHOLE SURFERS	CAPITAL 3994-CD (50 B01-5) [M]		ELECTRICIARLYLAND	49
58	45	5	THE SMASHING PUMPKINS	VIOLATE CD (50 B01-5) [M]		ZERO (EP)	45
58	57	50	MASTER P	POUNDER 5037-CD (50 B01-5) [M]		ICE CREAM MAN	25
57	51	57	VARIOUS ARTISTS	CLUB MIX 96 VOL. 10 CD (50 B01-5) [M]		CLUB MIX '96 VOL. 10	54
57	58	47	SEVEN MISTY TREES	A HARMONY-ATLANTIC CD (50 B01-5) [M]		AMERICAN STANDARD	1
57	70	65	ADAM SANDLER	WARMED UP CD (50 B01-5) [M]		WHAT THE HELL HAPPENED TO ME?	18
54	44	40	DART BROOKS	COVER: NAVYBLUE CD (50 B01-5) [M]		FRESH ROSES	2
*****PACESTER*****							
55	143	40	GOO GOO DOLLS	MURDER 4879-CD (50 B01-5) [M]		A BOY NAMED GOO	27
56	56	54	THE TONY RICH PROJECT	ARCADE 3322-CD (50 B01-5) [M]		WORDS	31
57	51	—	LUKE LURIE	CAMPBELL 1200-CD (50 B01-5) [M]		UNCLE LUKE	51
57	73	68	GARRAGE	ALL 3000S 6000S/CD (50 B01-5) [M]		GARRAGE	47
58	58	52	SEAL	7200-CD (50 B01-5) [M]		SEAL	15
70	58	61	COLLECTIVE SOUL	ATLANTIC 6750-CD (50 B01-5) [M]		COLLECTIVE SOUL	23
71	81	57	BLUES TRAVELER	ARM 5428-CD (50 B01-5) [M]		FOUR	8
72	67	50	GARTH BROOKS	COVER: NAVYBLUE 2248-CD (50 B01-5) [M]		THE HITS	1
73	64	46	TLC	ATLANTIC 3260-CD (50 B01-5) [M]		CHAMPYSCOOOL	37
74	65	48	ENTY	ATLANTIC 6750-CD (50 B01-5) [M]		THE MEMORY OF THINGS	5
75	89	5	VARIOUS ARTISTS	MARKETPLACE 5027-CD (50 B01-5) [M]		MTV BUZZ BIN	35
76	81	72	COWBOY JUNGLES	ENTY 2457-CD (50 B01-5) [M]		LAY IT DOWN	56
77	88	81	THE MISONA	1200-CD (50 B01-5) [M]		FOXA	77
78	60	47	LIONEL RICH	MURPHY 5322-CD (50 B01-5) [M]		LOUDER THAN WORDS	28
79	53	—	ELVIS COSTELLO & THE ATTRICTIONS	WARNER BROS. 461-10-CD (50 B01-5) [M]		ALL THIS USELESS WAVE	53
80	80	70	SOUNDTRACK	LONDON 4409-CD (50 B01-5) [M]		BRAVEHEART	45
81	90	86	DAVE MATTHEWS BAND	NO AGENTS 3000-CD (50 B01-5) [M]		UNDER THE TABLE AND DREAMING	11
82	92	52	METALLICA	COLUMBIA 6113-CD (50 B01-5) [M]		METALLICA	3
83	74	71	TOY KEITH	AM 5302-CD (50 B01-5) [M]		BLUE MOON	53
84	75	62	D'ANGELO	AM 1267-CD (50 B01-5) [M]		BROWN SUGAR	22
85	79	75	MONICA	ARMOR 3000-CD (50 B01-5) [M]		MISS THANG	38
86	79	66	BEYONCÉ WILSON	6100-CD (50 B01-5) [M]		BETWEEN NOW & FOREVER	52
87	NEW	1	ANI DIFRANCO	MONTE DORE 501-CD (50 B01-5) [M]		ORLATE	87
88	87	75	BOB SEGER & THE SILVER BULLET BAND	CAPITAL 3033-CD (50 B01-5) [M]		GREATEST HITS	3
89	86	79	VARIOUS ARTISTS	TOWNY BOY 1337-CD (50 B01-5) [M]		JOCK JAMS VOL. 1	20
90	77	63	15	ATLANTIC 6750-CD (50 B01-5) [M]		A THIN LINE BETWEEN LOVE & HATE	22
91	85	82	ALICE IN CHAINS	COLUMBIA 6750-CD (50 B01-5) [M]		ALICE IN CHAINS	1
92	87	76	RED HOT CHILI PEPPERS	WARNER BROS. 4575-CD (50 B01-5) [M]		ONE HOT MINUTE	4
93	94	93	TOTAL	RAY BOST 1200-CD (50 B01-5) [M]		TOTAL	23
94	66	56	THE MCGRAW	COLUMBIA 6750-CD (50 B01-5) [M]		ALL I WANT	4
95	95	93	DOCS EYE	COLUMBIA 6750-CD (50 B01-5) [M]		HAPPY NOWHERE	77
96	93	94	JANN ARDEN	ARM 5428-CD (50 B01-5) [M]		LIVING UNDER	59
97	93	41	SOUNDTRACK	MONTE DORE 501-CD (50 B01-5) [M]		ORIGINAL GANGSTAS	41
98	78	55	ANDY GRIFFITH	WARNER BROS. 461-10-CD (50 B01-5) [M]		I LOVE TO TELL THE STORY	55
99	NEW	1	SCORPIONS	WARNER BROS. 461-10-CD (50 B01-5) [M]		PURE INSTINCT	99
100	88	114	4	COLUMBIA 6750-CD (50 B01-5) [M]		THE CHAFF	98
101	91	74	10	ATLANTIC 3260-CD (50 B01-5) [M]		HELL FREEZES OVER	1
102	72	67	GRINNY KILLS	COLUMBIA 6750-CD (50 B01-5) [M]		REVELATIONS	5
103	114	167	GRINNY KILLS	WAX 5410-CD (50 B01-5) [M]		GRINNY KILLS	103
104	NEW	1	DAVID LEE MURPHY	WAX 5410-CD (50 B01-5) [M]		GETTIN OUT THE GOOD STUFF	104
105	NEW	1	KING'S X	ATLANTIC 6750-CD (50 B01-5) [M]		EAR CANDY	105
106	42	40	GIN BLOSSOMS	ARM 5428-CD (50 B01-5) [M]		CONGRATULATIONS TO MY SORRY	10
107	43	47	FATMI HALI	WARNER BROS. 4479-CD (50 B01-5) [M]		IT MATTERS TO ME	22
108	104	103	EVERYTHING BUT THE GIRL	ATLANTIC 6750-CD (50 B01-5) [M]		AMPLIFIED HEART	40

WEEK	LAST WEEK	2 WEEKS	WEEKS ON CHART	ARTIST	ALBUM	PEAK POSITION	TITLE	WEEKS ON CHART
109	100	100	15	SOUNDTRACK ■ MCA 113347 79 9614 90	PULP FICTIO	21		
110	102	102	5	GOLDENWING ■ MCA 113347 79 9614 90	GOLDENWING	110		
111	101	101	18	TOIN AMOS ■ ATLANTIC 8286142 12 9615 90	BOYS FOR PELE	2		
112	111	89	27	DC TALK ■ FORECAST 21422 79 9615 90	JESUS BREAK	11		
113	106	80	29	QUINCY JONES ■ JIVE 8286142 12 9615 90	Q'S JOURN	32		
114	91	83	34	TERRI CLARK ■ MERCURY 8286142 12 9615 90	TERMI CLARK	21		
115	101	115	59	WHITE ZOMBIE A ■ JIVE 8286142 12 9615 90	ASTRO CREPT: 2000 SONGS OF LOVE, DESTRUCTION	6		
116	102	107	40	SOUNDTRACK ■ JIVE 8286142 12 9615 90	MORTAL KOMBAT	16		
117	108	108	29	MADONNA ■ JIVE 8286142 12 9615 90	SOMETHING TO REMEMBER	6		
118	100	107	37	OZZY OSBOURNE ■ JIVE 8286142 12 9615 90	OZZYBOS	6		
119	102	111	4	DISHWASHMAN ■ JIVE 8286142 12 9615 90	PET YOUR FRIENDS	111		
120	100	77	5	NAC MALL ■ JIVE 8286142 12 9615 90	UNTOUCHABLE	25		
121	103	91	44	SOUNDTRACK ■ MCA 113347 79 9615 90	DAUGHTERS MEN	1		
122	115	—	2	COLOR ME BADD ■ JIVE 8286142 12 9615 90	NOW & FOREVER	113		
123	103	99	40	COLLIN RAYE ■ JIVE 8286142 12 9615 90	I THINK ABOUT YOU	40		
124	97	85	35	THE MAVERICKS ■ MCA 113347 79 9615 90	MUSIC FOR ALL OCCASIONS	58		
125	116	118	4	NINYO MCCREARY ■ JIVE 8286142 12 9615 90	TEN THOUSAND ANGELS	110		
126	112	106	28	NELESA ETHERIDGE ■ JIVE 8286142 12 9615 90	YOUR LITTLE SECRET	6		
127	125	111	7	VARIOUS ARTISTS ■ JIVE 8286142 12 9615 90	SCHOOLHOUSE ROCK: ROCKS	70		
128	103	103	6	THE VERVE PIPE ■ JIVE 8286142 12 9615 90	WILLIAMS	128		
129	127	108	29	KENT WATKINS ■ JIVE 8286142 12 9615 90	LEDBETTER HEIGHTS	108		
130	124	109	109	LIVE ■ JIVE 8286142 12 9615 90	THROWING CUBES	1		
131	126	131	30	DEE LEPPARD ■ JIVE 8286142 12 9615 90	YALUT - GREATEST HITS 1980-1995	15		
132	NEW ■	NEW	1	SOUNDTRACK ■ JIVE 8286142 12 9615 90	THE CABLE GUY	132		
133	118	90	7	MC EHT FEATURING CMV ■ JIVE 8286142 12 9615 90	DEATH THREAT	36		
134	133	121	42	KORN ■ JIVE 8286142 12 9615 90	KORN	72		
135	109 ■	109	3	MAXWELL ■ JIVE 8286142 12 9615 90	MAXWELL'S URBAN HANG SUIT	135		
136	99	—	2	COCTEAU TWINS ■ JIVE 8286142 12 9615 90	MILK & HONEY	99		
137	144	143	33	GREEN DAY ■ JIVE 8286142 12 9615 90	INSOMNAC	22		
138	171	162	3	SOUNDTRACK ■ JIVE 8286142 12 9615 90	NOW AND THEN	167		
139	139	141	59	SOUNDTRACK ■ JIVE 8286142 12 9615 90	FRIDAY	1		
140	117	96	15	LONESTAR ■ JIVE 8286142 12 9615 90	LONESTAR	69		
141	102	106	34	STABBING WESTWARD ■ JIVE 8286142 12 9615 90	WITHER BLENDS BURN & PEEL	31		
142	105	106	30	CYPRESS HILL ■ JIVE 8286142 12 9615 90	CYPRESS HILL (IN TEMPLE OF BOOM)	1		
143	120	135	118	CELINIE DION ■ JIVE 8286142 12 9615 90	THE COLOUR OF MY LOVE	4		
144	107	—	2	PRONG ■ JIVE 8286142 12 9615 90	RUDE AWAKENING	107		
145	102	105	27	VINCE GILL ■ JIVE 8286142 12 9615 90	SOLVING	11		
146	156	156	30	MARK KNOPFLER ■ JIVE 8286142 12 9615 90	GOLDEN HEART	165		
147	171	186	81	BONE THUGS-N-HARMONY A ■ JIVE 8286142 12 9615 90	CREEPIN ON AM CASE UP IEP	12		
148	143	142	47	VARIOUS ARTISTS ■ JIVE 8286142 12 9615 90	MTV PARTY TO GO VOLUME 2	47		
149	141	124	47	FOO FIGHTERS ■ JIVE 8286142 12 9615 90	FOO FIGHTERS	39		
150	145	127	30	SPACEDOG ■ JIVE 8286142 12 9615 90	RESIDENT ALIEN	40		
151	NEW ■	NEW	1	CANNIBAL CORPSE ■ JIVE 8286142 12 9615 90	VILE	151		
152	119	118	81	JOHN MICHAEL MONTGOMERY A ■ JIVE 8286142 12 9615 90	JOHN MICHAEL MONTGOMERY	5		
153	161	146	80	ALBA ■ JIVE 8286142 12 9615 90	GOLD	63		
154	158	153	4	SOUNDTRACK ■ JIVE 8286142 12 9615 90	THE GREAT WHITE HYPE	93		
155	147	137	37	SOLO ■ JIVE 8286142 12 9615 90	SOLO	52		

WEEK	LAST WEEK	2 WEEKS	WEEKS ON CHART	ARTIST	ALBUM	PEAK POSITION	TITLE	WEEKS ON CHART
156	121	125	184	KENNY G ■ JIVE 8286142 12 9615 90	BREATHLESS	2		
157	101	125	30	THE DOGS POUND ■ JIVE 8286142 12 9615 90	DOGG FOOD	1		
158	NEW ■	NEW	1	FISHBONE ■ JIVE 8286142 12 9615 90	CHIM CHIM'S BADASS REVENGE	158		
159	125	155	3	SANITARY KISS ■ JIVE 8286142 12 9615 90	POLITICS, RELIGION AND HER	78		
160	156	154	25	IMMATURE ■ JIVE 8286142 12 9615 90	WE GOT IT	71		
161	117 ■	117	3	DI KOL ■ JIVE 8286142 12 9615 90	LET ME CLEAR MY THROAT	111		
162	NEW ■	NEW	1	THE REFRESHMENTS ■ JIVE 8286142 12 9615 90	FIZZY FUZZY BIG & BUZZY	162		
163	154	122	22	ENYA ■ JIVE 8286142 12 9615 90	SHEPHERD MOONS	17		
164	170	171	132	TON PETTY & THE HEARTBREAKERS ■ JIVE 8286142 12 9615 90	GREATEST HITS	5		
165	131	178	5	VARIOUS ARTISTS ■ JIVE 8286142 12 9615 90	SONGS IN THE KEY OF (THE F) FILES	47		
166	153	150	51	JOFFY H MEN ■ JIVE 8286142 12 9615 90	PLAY	1		
167	175	168	45	BEYONCÉ ■ JIVE 8286142 12 9615 90	GAMES REDUCES PLAY	8		
168	157	157	27	ENIGMA ■ JIVE 8286142 12 9615 90	MEMOIR A.O.	6		
169	176	185	22	NIIRVANA ■ JIVE 8286142 12 9615 90	NEVERMIND	1		
170	173	182	22	PEARL JAM ■ JIVE 8286142 12 9615 90	TEEN	2		
171	177	175	75	SADE ■ JIVE 8286142 12 9615 90	THE BEST OF SADE	1		
172	130	123	36	MICHAEL BOLTON ■ JIVE 8286142 12 9615 90	GREATEST HITS 1985-1995	5		
173	166	159	86	THE CHANGEBURGERS ■ JIVE 8286142 12 9615 90	NO NEED TO ARGUE	6		
174	160	142	87	ORIGINAL LONDON CAST ■ JIVE 8286142 12 9615 90	PHANTOM OF THE OPERA HIGHLIGHTS	46		
175	160	149	87	BRANDY ■ JIVE 8286142 12 9615 90	BRANDY	70		
176	NEW ■	NEW	1	BILL CARMICHAEL ■ JIVE 8286142 12 9615 90	311	56		
177	156	138	70	KISS ■ JIVE 8286142 12 9615 90	YOUNG, RICH AND DANGEROUS	15		
178	162	145	4	TINA ARDEN ■ JIVE 8286142 12 9615 90	DON'T SAY	143		
179	164	164	44	THOMAS ■ JIVE 8286142 12 9615 90	RUBBERNECK	36		
180	NEW ■	NEW	1	NINE KISS ■ JIVE 8286142 12 9615 90	THE DOWNWARD SPIRAL	180		
181	NEW ■	NEW	1	BEASTIE BOYS ■ JIVE 8286142 12 9615 90	THE IN SOUND FROM WAY OUT	181		
182	159	176	34	WESLEY SAMPSON ■ JIVE 8286142 12 9615 90	TAKE ME TO YOUR LEADER	35		
183	NEW ■	NEW	1	CASSANDRA WILSON ■ JIVE 8286142 12 9615 90	NEW MOON DAUGHTER	183		
184	152	139	16	PATTY LOVELESS ■ JIVE 8286142 12 9615 90	THE TROUBLE WITH THE TRUTH	80		
185	154	112	4	PAUL WESTERBERG ■ JIVE 8286142 12 9615 90	EVENUALLY	50		
186	151	203	80	JODECI ■ JIVE 8286142 12 9615 90	THE SHOW, THE AFTER PARTY, THE HOTEL	2		
187	157	167	35	NEL DIAMOND ■ JIVE 8286142 12 9615 90	TENNESSEE MOON	14		
188	163	154	151	QUEEN ■ JIVE 8286142 12 9615 90	GREATEST HITS	11		
189	165	158	3	EAZY-E ■ JIVE 8286142 12 9615 90	STREET OF THE STREETS OF MURPHY'S COMPTON	3		
190	NEW ■	NEW	1	MARILYN CAREY ■ JIVE 8286142 12 9615 90	MUSIC BOX	190		
191	168	184	29	GWOLE MOR ■ JIVE 8286142 12 9615 90	SOUL FOOD	65		
192	174	159	8	THOMAS PARIS ■ JIVE 8286142 12 9615 90	WHERE I STAND	87		
193	130	126	34	REBA MCKENTRE ■ JIVE 8286142 12 9615 90	STARTING OVER	59		
194	142	130	5	NONA ■ JIVE 8286142 12 9615 90	UNTIL THE DAY	94		
195	140	167	91	VINCE GILL ■ JIVE 8286142 12 9615 90	WHEN LOVE FINDS YOU	6		
196	NEW ■	NEW	1	AL GREEN ■ JIVE 8286142 12 9615 90	GREATEST HITS	196		
197	160	168	40	SILVERCHAIR ■ JIVE 8286142 12 9615 90	PROSTROMP	9		
198	150	150	36	ENRIQUE IGLESIAS ■ JIVE 8286142 12 9615 90	ENRIQUE IGLESIAS	130		
199	137	131	32	CLAY WALKER ■ JIVE 8286142 12 9615 90	HYPNOTIZE THE MOON	57		
200	185	178	28	ACE OF BASE ■ JIVE 8286142 12 9615 90	THE BRIDGE	29		

TOP ALBUMS A-Z (LISTED BY ARTISTS)

<p> Top 100 101-150 151-200 201-250 251-300 301-350 351-400 401-450 451-500 501-550 551-600 601-650 651-700 701-750 751-800 801-850 851-900 901-950 951-1000 </p>	<p> Top 100 101-150 151-200 201-250 251-300 301-350 351-400 401-450 451-500 501-550 551-600 601-650 651-700 701-750 751-800 801-850 851-900 901-950 951-1000 </p>	<p> Top 100 101-150 151-200 201-250 251-300 301-350 351-400 401-450 451-500 501-550 551-600 601-650 651-700 701-750 751-800 801-850 851-900 901-950 951-1000 </p>	<p> Top 100 101-150 151-200 201-250 251-300 301-350 351-400 401-450 451-500 501-550 551-600 601-650 651-700 701-750 751-800 801-850 851-900 901-950 951-1000 </p>	<p> Top 100 101-150 151-200 201-250 251-300 301-350 351-400 401-450 451-500 501-550 551-600 601-650 651-700 701-750 751-800 801-850 851-900 901-950 951-1000 </p>	<p> Top 100 101-150 151-200 201-250 251-300 301-350 351-400 401-450 451-500 501-550 551-600 601-650 651-700 701-750 751-800 801-850 851-900 901-950 951-1000 </p>	<p> Top 100 101-150 151-200 201-250 251-300 301-350 351-400 401-450 451-500 501-550 551-600 601-650 651-700 701-750 751-800 801-850 851-900 901-950 951-1000 </p>	<p> Top 100 101-150 151-200 201-250 251-300 301-350 351-400 401-450 451-500 501-550 551-600 601-650 651-700 701-750 751-800 801-850 851-900 901-950 951-1000 </p>	<p> Top 100 101-150 151-200 201-250 251-300 301-350 351-400 401-450 451-500 501-550 551-600 601-650 651-700 701-750 751-800 801-850 851-900 901-950 951-1000 </p>	<p> Top 100 101-150 151-200</p>
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'METALLICAST' TO ROCK THE WEB

(Continued from page 6)

and see the show. Home users will need at least a 28.8-band modem to see the video feed, the more common 14.4-band modem will deliver the audio and still photographs from the event.

"The band uses its private shows as a way to work out new material on stage," says Metallica's tour manager, Tony Smith. "The guys in the band want to bring the experience of these private shows to a larger audience but still keep it intimate."

During the cybercast, Metallica will perform new material from its forthcoming Elektra album "Load," which arrives Tuesday (4) (Billboard May 25).

It has been five years since the rock act released its last album, "Metallica," which has stayed on "The Billboard 200" for 250 weeks. During the band's extended recording absence, the Internet has emerged as a marketing and creative force in the music industry.

Metallica has gained an extensive following on the Internet, which contains more than 80 grass-roots Web sites devoted to the band.

Metallica drummer Lars Ulrich says the group members occasionally explore some of the Internet sites. "It's fun to check on the latest lies," he says. "I'm slowly opening up to this. It's definitely interesting."

Real-time video footage of Metallica's 300-date tour will be delivered to the Internet using Apple's QuickTime TV technology, while the audio portion of the concert will be streamed via Progressive Networks' RealAudio. In addition, the event will use Apple's QuickTake technology, which will update still photos from the concert every 20-30 seconds on the Web site. A navigable 300-date reproduction of Metallica's massive venue, which uses Apple's QuickTime VR technology, will also be accessible at the site.

Apple is equipping the venue with interactive video kiosks that will al-

low concertgoers to interact with the Internet audience, according to Steve Dierker, who is a QuickTime A&R representative for Apple (U.S.).

"Fans on the Internet will be able to talk to the concertgoers about their impressions of the show as it happens," says Dierker.

The Internet concert will be accompanied by several related events in the week prior to the show, including a live Internet session with the band and video and audio feeds of rehearsals. The site will also document a day in the life of Metallica, with pictures and editorial commentary about the band as it prepares for the concert.

Many elements of the event will be archived and accessible at Apple's Web site after the concert.

Elektra Records plans to promote the Metallica event on its own Web site (<http://www.elektra.com>) with a link to Apple's Web site, according to John McElduff, Elektra (U.S.) manage-

er of multimedia.

In addition, Smith says that the group's fan club will send an E-mail promoting the event to all registered Metallica fans on the Internet.

Metallica is only the latest in a string of acts to perform on the Internet. On May 11, the Smashing Pumpkins played a live concert to thousands of Internet fans (Billboard May 4). However, a technical glitch cut off some of the performance, and about mid-way into the event. Several other acts, including Spin Doctors

and Afghan Whigs, have performed live in the past few weeks.

In the past, many of these audio and video events have been accessible to a very limited number of Web users, preventing many fans from becoming a part of the live event at the same time.

However, many labels and site developers, including Apple, are now seeking ways to expand the reach of these events to include live audio and video streams on multiple Web sites (see story, page 10).

BRUNSWICK DIGGS INTO ITS VAULTS

(Continued from page 6)

working on the label in 1982, giving over distribution to the special-products division of Columbia Records," says Paul Tarnopol.

Tarnopol's rebirth started three years ago, says Tarnopol, when "we started to clean up everything. We contacted artists to update their contracts. We had tapes that had been in the vault. In some instances, master tapes underwent a baking process that required us to work fast, because the process gave them a fresh sound for about 30 minutes." Tarnopol made the deal with independent distribution through Navarre. Tarnopol says contractual updating will enable him to farm out masters for use elsewhere. For instance, the title of the Chic-Les release "The Chickens in Blue," will be performed by the group in the new film "Original Gangster." The tracks on the Chic-Les albums are making their first appearance on CD.

Tarnopol, who was in the dance record business before assuming his responsibilities at Brunswick, has not opened the door to a possible sale of the company down the line. "We got a lot of offers to sell," he says. "But they won't happen until my sister and I feel we are ready to function as a team."

Mara Tarnopol previously worked in licensing and sampling clearance for the Atlantic and Jive labels. Other ex-

ecutives at the New York-based Brunswick are David Gere, who handles business affairs and marketing, and Kevin Smith, who runs the label. "I'm amazed that the brand has been almost unscathed since, which may include new Brunswick signings, the label may be a CD of well-known acts and a CD of new acts," says Wiloski. "I'm also excited about the new electronic 'dicks' with the late performer. If the project materializes, Tarnopol says, part of the proceeds will be donated to the R&B Foundation, which offers assistance to indigent R&B stars of the past."

MENKEN, ZIMMER HONORED AT BMI AWARDS

(Continued from page 6)

A complete list of winners follows:

BMI film soundtrack awards: Alan Menken, "Pocahontas"; Eric Serra (SACEM), "GoldenEye"; Michael Kamen, "The Hard Way"; Vincent Zandvliet, Hans Zimmer (PRS), "Crimson Tide"; Randy Edelman, "While You Were Sleeping"; Jerry Goldsmith, "Coup"; Alan Silvestri, "The Thin Red Line"; Michael Kamen, "Mr. Holland's Opus"; Alan Silvestri, "Grumpier Old Men"; Lemme Niehaus, "The Bridges of Madison County"; Clinton, "Muriel, Muriel"; Hans Zimmer (PRS), "Broken Arrow"; and Kenneth "Babyface" Edmonds,

Brunswick plans to open an international office in London in the fall. Tarnopol says the move is being made only to have a base of operation abroad but not to gain closer inspection of what he regards as rampant bootlegging of Brunswick's catalog line of the past.

The London office will also have conventional responsibilities, such as seeing European manufacturing, sales, and international licensing.

In a further update for the '90s, Brunswick expects to have a World Wide Web site on the Internet by the end of June.

"Writing To Exhale"

BMI most-performed songs from a film: Seal (PRS), "Kiss From A Rose" from "Batman Forever"; Michael Kamen, "Have You Ever Really Loved A Woman?" from "Don Juan De Marco"; Michael Kamen, "Babyface" from "Exhale (Shoop Shoop)" from "Writing To Exhale."

BMI Academy Award winners: Alan Menken, "Beauty and the Beast" and "Colors of the Wind" from "Pocahontas."

BMI Golden Globe winners: Alan Menken, for "Colors Of The Wind" from "Pocahontas."

BMI TV music awards: Marty David, "E.B.," Danny Wilde and Allee Willis, "Friends"; Mike Post and Danny L. Brown, "Baby Face"; Bruce Miller and Darryl Phinnessee, "Frasier"; John Lennon, Paul McCartney, Dennis C. Brown, "Grace Under Fire"; Ben Vagstad, "Birds From The Sun"; Timothy Thomas, "The Nanny"; Steve Dorff, "Murphy Brown"; W.G. "Bruffy" Walden, "Resonance"; "National Geographic, China—Beyond The Clouds"; Bob Barry, "Joyful"; Beverly Hills 90210; Eddie Arkin, "Mahogany Place"; and Danny Elfman, "Batman Returns."

Special award winners: Wes Bestman, Barry Devore, Richard Hazard, John Henry, and Robert Sanders, "Another World"; "The Nanny"; John Henry and Carl Johnson, "Aladdin"; Don Davis, "Sequester 57"; Jerry Goldsmith, "Star Trek: Voyager"; George Fenton (PRS), "National Geographic, China—Beyond The Clouds"; Jennie Mussett (PRS), "National Geographic Special, Jewels Of The Caribbean Sea"; A.J. Jendell, "I Know My Mind"; and Steve and Tracy Smiley, "The Season: The Story Of The NFL."



by Geoff Mayfield

ANOTHER CLOSURE CLOSE: With a sum exceeding 180,000 units, the Fugees bag a third straight week at No. 1 on The Billboard 200. As was the case last week, the hip-hoppers retain the crown despite experiencing a slight decline from prior-week sales—their rise in the neighborhood of 4%. In a race reminiscent of the close one two weeks ago, when the Fugees outpaced Hootie & the Blowfish by a tiny 65% margin, their 180,000 units this week withstood a formidable charge mounted by Soundgarden (175,000 units) yet held the lead, with a 2.2% margin.

Signposts of the big chart's first three weeks, the so-called "retirement" club took Sunday's release in 43, with 180,000 units, trailing Soundgarden by an 11% margin. In fact, the first-week releases from No. 2 and No. 3 titles were loud enough that label pundits had a hard time figuring out which of the top three acts would indeed lead on day two. According to a label source who's tapped into retail, the Fugees had the top album at Musicland during the tracking week that closed at midnight May 25; Soundgarden was Best Buy's best seller; and The Roots led at Blockbuster Music; and No. 4 Celtic Dion was Target Stores' champion.

SLIDE: The Fugees can afford the mid-sales erosion, as their week's charted effort is particularly slow-week at storebase, as illustrated by the sales total at the bottom of The Billboard 200. Each of the titles ranked from No. 106 down less than 5,000 units; I cannot remember the last time an album was able to reach the chart with such a small sum.

Of the 300 albums that appeared on last week's chart, only 27 manage sales increases this week. That's not much better than last week, when there were just 22 overall on the chart.

Overall album sales are down from last week's volume: last up when compared to the same week in 1995 (see Market Watch, page 122). When you consider the tepid state of titles released in May 1995, an improvement over last year's comparable week is no big surprise.

SECONDS: With a second-week decline of 27%, George Michael dips 6-9 (128,000 units), and that's not too shabby when you compare it to the second weeks experience of other recent releases.

DE LEPPARD, for example, which debuted at No. 14 last week with close to 60,000 units, digests a 39% drop (14,477), a common occurrence among rockers who open with large first-week sales. In the last five weeks, two others in the hard rock camp experienced big second-week slides: No. 11 Rage Against The Machine (which was down by 55% in the May 11 Billboard) and No. 21 Pantera (down 57% in last week's Billboard). You'll note that, compared to the other chart acts mentioned, the alternative-leaning Rage Against The Machine has had an easier time maintaining a position in the upper regions of The Billboard 200.

"National Geographic, China—Beyond The Clouds" has been recently by Hootie & the Blowfish, No. 7; Dave Matthews Band, No. 8; the Cranberries, No. 10; and the "Sunset Strip" soundtrack, No. 24. However, it's a tad larger than the percentage drops experienced by country vet George Strait, No. 30, and R&B sophomores KRV, No. 36, when their latest sets lagged their second weeks in the May 18 issue.

STEPS AHEAD: A three-song shot in the arm from the final episode of "Beverly Hills 90210" pumps a 131% gain and the Pacemaster cup for the Goo Goo Dolls (149,450). The band's "Long Way Down," also featured on the No. 30 "Twister" soundtrack, is making tracks at rock radio (40-30 on Mainstream Rock Tracks), too. ... A special on the Disney Channel helps promote Vanessa-Mae's recent Heatsheeters, at No. 38. Her 151% sales gain also prompts a 6.2-jump in Corporate America. ... Although Soundgarden remains in the No. 1 slot, the new act's first-week sum is actually 8% higher than that of 1992's "Superunknown," but, in a softer week, the prior album's 182,000 units were enough to snare the top of the chart. That title, by the way, makes its first appearance on Top Pop Catalog Albums (No. 50).

LONG LIFE DEATH: Cannibal Corpore succeeds where Carcass, Decide, Death, Morbid Angel, Napalm Death, and Obituary fail short. Each of the bands has placed at least one album on Heatsheeters since 1991, but Cannibal Corpore's second first-death album band to reach The Billboard 200 (No. 154). Legend has it that the band, which has a few who know the genre better than I say that band does not qualify as dead metal.

WATSON TARGETS TRUCKERS

(Continued from page 12)

has been planning a truck-stop tour in support of the National Center for Missing and Exploited Children, and Watson was a natural choice.

The charity, she says, was determined to reach the shortest audience. "We pulled our listeners as to what their favorite charity would be and this was it. They say that they often see these truck stops and are started to know what could be done about the problem."

The tour, which begins June 13 in Ontario, is also being mounted in association with Western States Truckers, which is donating a 1997 Constellation model. The truck will be used on the tour and then given away at the tour's final truck stop in a bid to draw to Nashville Speedway. Epiphone Guitars is donating guitars as door prizes. Tour support will come from na-

nouncements and call-ins on the radio network and by local truck-stop operators, who will organize "trucker appreciation days," with vendors showing their wares in addition to Watson's music and appearances by local musicians.

Contributions and donations at the shows will be given to the National Center for Missing and Exploited Children, headquartered in Arlington, Va., which distributes posters of missing children and organizes cooperation on the Internet among law enforcement agencies that work with missing and exploited children.

For Watson, the decision to play the benefit dates was an easy one. "I've always been into truckers," she says. "I've always infatuated with trucks. And I have a little girl, 3½ years old."

Billboard Online Booming After Internet Launch

Just one month after its launch on the Internet, Billboard Online's electronic archive service is booming. The number of subscribers to Billboard Online has increased by about 20% since mid-April, when the pay service became accessible via Billboard's site on the World Wide Web.

The service provides full-text access to current Billboard stories and charts as well as a fully searchable archive of Billboard articles dating back to 1961 and more than 22,000 charts dating back to 1983. Previously, access was available only from a private dial-up service.

The Billboard Web site—which includes an extensive free area as well as the pay service—is also attracting significant more attention. Traffic on the 5-month-old site has increased 59% since the pay service joined the menu of offerings. Free features on the site (<http://www.billboard-online.com>) include a daily update of breaking news, a new-release listing, and a Travis page, hosted by Chart Beat's Fred Bronson.

As expected, the online service has broadened the global reach of Billboard magazine, with 50% of the new business coming from

international users. Similarly, 50% of the overall visitors to the Web site reside outside of the U.S.

Billboard Online subscribers pay \$9.95 per month for access to charts and articles from the latest issue, or \$19.95 per month for access to the complete archive of Billboard charts and articles, as well as

databases from Amusement Business, Airplay Monitor, Music & Media, the RIAA (gold and platinum album certifications), the All-Music Guide, and others. In addition to the monthly fee, subscribers pay charges ranging from 50 cents to \$1 to view print, or save individual files from the databases.

As the business has grown, so have the complimentary offerings. Beginning this week, the top 100 titles of the Billboard 300 albums chart and the top 50 titles of the Hot 100 Singles chart will be listed in the free area. Previously, only the top 20 albums and top 10 singles were listed.

In another development, Billboard is now accepting advertising on its Web site. For information on ad rates or to subscribe to Billboard Online, call 800-441-1402 or e-mail vlence@billboard-online.com.

Billboard's 1996 International Tape/Disc Directory Hits the Street

The 1996 International Tape/Disc Directory is now available. This comprehensive reference tool is the industry's leading source for manufacturers, service and supply organizations, featuring over 2,500 company names and over 4,000 fully updated listings in

over 200 major categories worldwide. Listings also include:

- CD and Audio/Video Packaging and Printing.
- Pro Industrial Blank Tape Manufacturers.
- Packaging and Labeling.
- Production and Post Production.

The directory is available from Billboard and is distributed at Retailplus and other trade shows. Last Price: \$55.

Other Billboard Directories include: Record Retailing Directory, the Nashville 615/Country Music Sourcebook, International Latin Music Buyer's Guide, International Talent & Touring Directory and the International Buyer's Guide.

For more information on any of the above directories or to purchase one, please call Kara DeGuarch at 212-510-5006.

Dates 'n Data

Dance Music Summit • Chicago Downtown Marriott • July 17-19
 Billboard/Airplay Monitor Radio Seminar • Sheraton, N.Y.C. • Sept. 5-7
 Billboard Music Video Conference & Awards • San Francisco • Nov. 7-9
 For more information, contact Matt Ryan at 212-510-5002.

Visit our website at <http://www.billboard-online.com>

For information about subscribing to Billboard Online's complete archive of charts and articles, contact Vince Bence at 212-630-1402/800-441-1402
 e-mail: vlence@billboard-online.com

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

	YEAR-TO-DATE OVERALL UNIT SALES		YEAR-TO-DATE SALES BY ALBUM FORMAT	
	1995	1996	1995	1996
TOTAL	250,148,000	263,165,000 (UP 5.2%)	CD	137,500,000 156,321,000 (UP 13.7%)
ALBUMS	217,074,000	219,597,000 (UP 1.2%)	CASSETTE	79,229,000 62,653,000 (DN 20.9%)
SINGLES	33,074,000	43,568,000 (UP 31.7%)	OTHER	345,000 823,000 (UP 80.6%)

OVERALL UNIT SALES THIS WEEK	LAST WEEK	CHANGE	ALBUM SALES THIS WEEK	LAST WEEK	CHANGE	SINGLES SALES THIS WEEK	LAST WEEK	CHANGE
12,014,000	12,426,000	DOWN 3.3%	6,668,000	10,210,000	DOWN 5%	2,316,000	2,216,000	UP 4.5%
THIS WEEK 1995	11,166,000	UP 7.6%	THIS WEEK 1995	9,471,000	DOWN 2.4%	THIS WEEK 1995	1,895,000	UP 36.6%

TOTAL YEAR-TO-DATE CD ALBUM SALES BY STORE TYPE	1995	1996	CHANGE
MAJOR CHAIN	69,737,000	78,568,000	UP 12.7%
CHAIN	21,217,000	25,342,000	UP 19.4%
INDEPENDENT	18,830,000	20,057,000	UP 6.5%
MASS MERCHANTS	27,716,000	32,314,000	UP 16.6%

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND BACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

Debuts: Toni Awards, Enter Metallica

TWO ARTISTS WHO HAVE been missing from the Hot 100 for at least two years have the highest debut chart week, and both are in the top 10. First up is Toni Braxton, who made her initial appearance on the chart almost four years ago with "Give U My Heart" from the "Boomerang" soundtrack. Her last single to reach the Hot 100 was "You Mean The World To Me," which peaked at No. 7 on May 28, 1994. Braxton is back with her seventh chart single, the two-sided "You're Makin' Me High"/"Let It Flow." The A-side is the first taste of her new LaFace/Arista album, "Secrets." The other track is the fifth title from the "Waiting To Exhale" soundtrack to make the top 40, following singles by Whitney Houston, Brandy, Mary J. Blige, and Houston with CeCe Winans.

By Missing onto the Hot 100 at No. 7, Braxton's latest single is easily her highest debut ever and is already in a three-song tie to her second-biggest hit. Her highest debut until now was "Breathin' Again," which entered at No. 63 on Oct. 16, 1993. That record is also most successful; it peaked at No. 3 on Jan. 22, 1994. "You're Makin' Me High" is tied with "Another Sad Love Song" and "You Mean The World To Me," which both peaked at No. 7. With all her success, it may be hard to believe that Braxton hasn't topped the Hot 100 yet. Perhaps this latest two-sided hit will be the single to change all that.

The other top 10 entry belongs to a Bay Area-based metal group that is experiencing its first top 10 hit. Metallica's "Until It Sleeps" on Elektra is new at No. 10, the second of its previous single debuts. "Until It Sleeps" entered at No. 47 the week of Aug. 24, 1991. That title is also Metallica's biggest hit until now; it peaked at No. 16 the week of Oct. 12, "Sleeps" in the group's first single to chart since "Sad But True" peaked sadly at No. 98 in its

last chart week, way back in October 1992.

In a second week on Modern Rock Tracks, "Sleeps" rises 7-1. Also, it's the first Metallica song to appear on Modern Rock Tracks, where it debuts at No. 25.

While Braxton and Metallica have the highest debuts, two others are not far behind. Monie's "Why I Love You So Much" (Rowdy/Arista) makes an impressive bow at No. 16, and Michael Jackson's "They Don't Care About Us" (Epit) opens at No. 30.

WORDS GET IN THE WAY: It's boffin at the box office, and it's not doing too badly on the Hot 100, either. Adam Clayton and Larry Mullen's take on "Theme From Mission: Impossible" (Meridian/Irland) cruise-rockets 24-11 in its fifth chart week. The original version, by composer Lalo Schiffrin, managed to peak at only No. 43 back in 1968. That prompted Larry Cohen of Trumbull, Conn., to note that this is the second-longest amount of time between a television series' premiere and its theme song reaching the top 40. "Mission: Impossible" premiered on CBS on July 17, 1996, so it has taken 29 years and nine months for the theme song to be a top 40 hit. The only TV theme that took longer was "Meet The Flintstones." The Hanna-Barbera series premiered on ABC Sept. 30, 1960, and the version of the theme by the B-52's (renamed "The B.C.-52's") spent one week in the top 40 some 33 years and eight months later, in June 1994. (Like the "Mission: Impossible" tune, it was from a film.) For the curious, the TV theme is third place for its agents with one in the top 40 is from "I Love Lucy." The series premiered on CBS Oct. 15, 1951. Twenty-five years and five months later, "Diane Lucy" by the Wilton Place Street Band made its top 40.



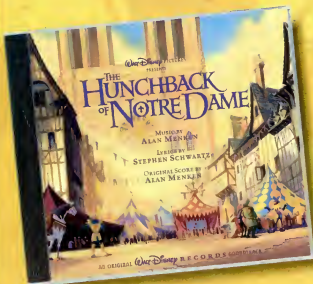
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